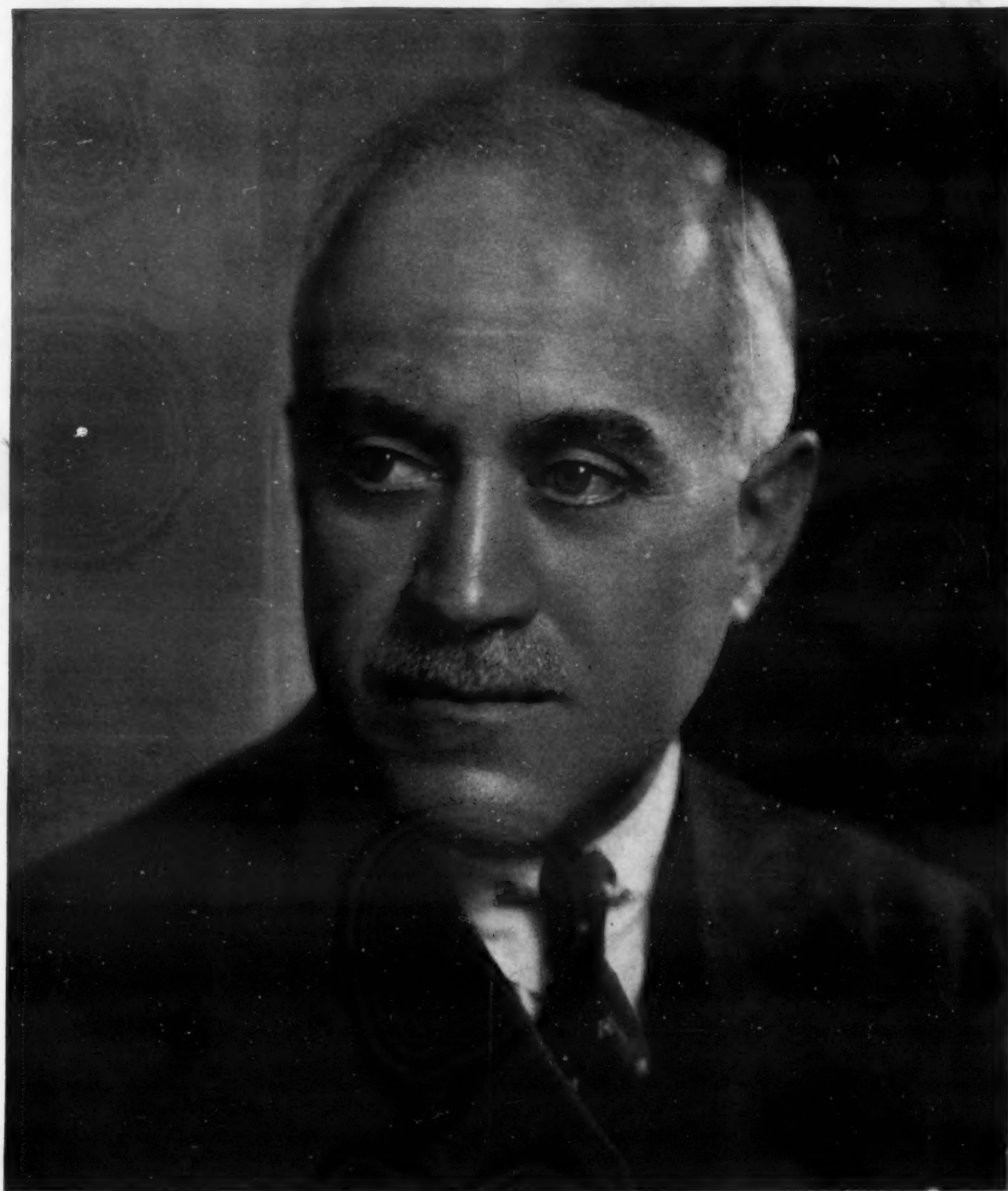


MUSICAL AMERICA



GEORGE WEDGE

J. Abresch

JULY, 1943

R V.63² Jy - Dec. 1943 c.1



Photo: Morse

Percy Grainger

"NONE OF HIS FELLOW PIANISTS CAN SURPASS HIS COMMAND OF THE UTMOST SONORITY"

Washington Times-Herald

"ONE OF THE WORLD'S FOREMOST PIANISTS. HIS PERFORMANCE WAS MAGNIFICENT"

San Francisco Chronicle

"ONE OF THE MOST INTERESTING PIANISTS OF OUR DAY"

New York Herald-Tribune

"UNIQUE FIGURE AMONG CONTEMPORARY MUSICIANS"

Boston Daily Globe

"ONE OF THE GREAT MUSICIANS OF OUR TIME"

Worcester Sunday Telegram

Now Booking Transcontinental Tour Season 1943-44

October—Southwest	January—East and Middle West
November—East	February—East and Middle West
December—South	March—Pacific Coast
April—Middle West	

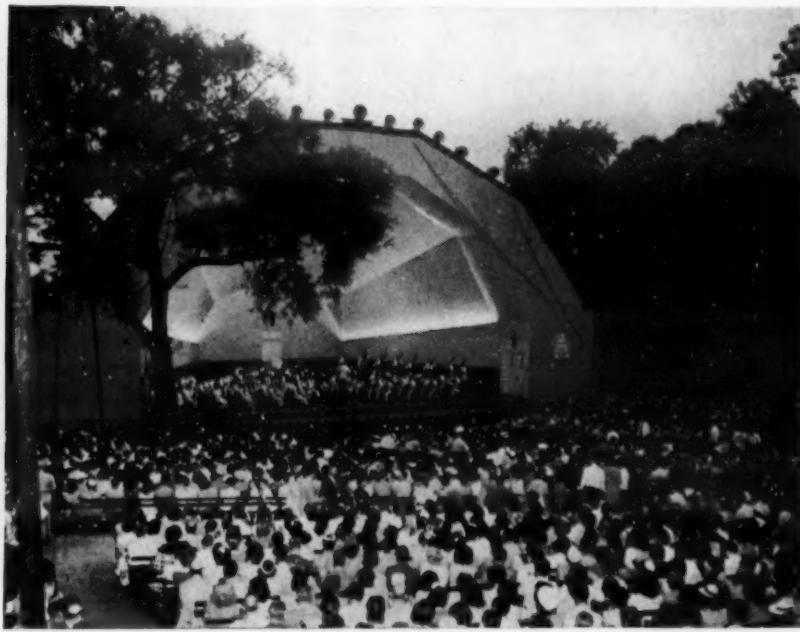
EXCLUSIVE MANAGEMENT: ANTONIA MORSE, 9 CROMWELL PLACE, WHITE PLAINS, N. Y.

MUSICAL AMERICA

Summer Openings Attract Great Throngs



New York: First Night at the Stadium



Philadelphia: Robin Hood Dell Opening

STADIUM'S SEASON BEGINS A DAY LATE

Postponed First Concert Attended by 14,000—Gershwin and Robeson Nights Each Attract 20,000—Viennese Program Is Largely Attended—Soloists Appear

NEW YORK's summer concert series embarked upon its second quarter-century at Lewisohn Stadium, on the campus of the College of the City of New York, on June 18, one day behind schedule because of threatening weather the previous night. A throng of 14,000 was on hand to greet the New York Philharmonic-Symphony; Fritz Reiner, the conductor, and Artur Schnabel, the soloist, and also to hear addresses by Mayor La Guardia and Sam A. Lewisohn, honorary chairmen of Stadium Concerts, Inc., in dedication of the new stage which replaces the one wrecked by a storm last year.

Thus far the concerts have suffered little from bad weather and attendance figures have compared favorably with former seasons considering curtailed transportation facilities. A record crowd of 20,000 filled every available foot of space in the big amphitheater for the annual Gershwin program on July 6, and the same number welcomed Paul Robeson who shared honors with the Collegiate Chorale, conducted by Robert Shaw, and the orchestra, under Alexander Smallens, on July 1.

The new stage, which Mayor LaGuardia facetiously said the Navy Department had advised him to dedicate battleship fashion—"I suppose I should smash Concertmaster Corigliano's fiddle over Reiner's head"—proves to be a vast improvement over its predecessor. It is much larger—in fact, it is one of the largest



Washington: A Part of the Crowd as the Water Gate Series Begins

theatrical platforms in New York—it has far better facilities for scenery, the lighting equipment is more versatile and backstage accommodations for the performers are far more commodious and better arranged. Best of all, the acoustics have undergone marked

improvement and the sight-lines from the extremities of the stadium have been considerably extended. The city at last has an outdoor theater where opera and ballet, as well as concerts, can get adequate representation.

(Continued on page 6)

Music Maintains Morale! Music Must Go On!

Bowl Begins Its Twenty-Second Season

Opening Concert Conducted by Whiteman, Capt. Willson and Grofé—Thomas is Soloist at Second Concert, Led by Bakaleinikoff—Walter Presents Symphonic Program—Stokowski Leads Russian Program

By ISABEL MORSE JONES

LOS ANGELES.

THE twenty-second season of Hollywood Bowl Summer concerts opened on July 4 with a Sunday night program conducted by three Americans, Paul Whiteman, Capt. Meredith Willson and Ferde Grofé. Approximately 10,000 came to the amphitheater in the hills for this broadcast program of all-American popular music with Ginny Sims, Ray Turner and Louis Alter as soloists and Gracie Allen playing her famous "Concerto for Index Finger." Hollywood "cinemalites" were in evidence and the first night audience was young and gay.

The composers whose works were played by the Hollywood Bowl Orchestra augmented by several of Whiteman's men, including concertmaster Mischa Russell, were: Grofé, Alter, Morton Gould, Willson, Gershwin, Victor Herbert, Cadman, Sousa, Whiteman and Handy.

Bakaleinikoff Conducts Orchestra

The second concert of the opening week, July 6, was conducted by Vladimir Bakaleinikoff with John Charles Thomas as soloist. Victor Young conducted accompaniments to operatic arias and Carroll Hollister played song accompaniments.

This was the musical first night. Mr. Bakaleinikoff, a good musician and resourceful, gave a good account of the 'Ruy Blas' Overture and the 'Classical Symphony' by Prokofieff before Mr. Thomas took over the concert. The huge Bowl amphitheater gives such a singer broad scope and Mr. Thomas made much of it.

Bruno Walter conducted the first symphony concert of the season on July 8 with a program of Beethoven and Dvorak symphonies, No. 1 and No. 4, the 'Egmont' and the Three Slavonic Dances. The first week ended with Mr. Bakaleinikoff conducting Friday and Saturday nights and Oscar Levant playing the Gershwin Concerto and the first movement of the Grieg.

Leopold Stokowski assembled a 100-piece orchestra for a Russian program in Hollywood June 22nd which attracted a capacity audience to the Bowl. He calls the orchestra the Los Angeles Symphony. The players were augmented by a large choir trained by Hugo Strelitzer in presenting the 'Star Spangled Banner' and the Soviet National Anthem.

Wong Arterne, Chinese tenor, was one of the successful soloists of the evening, and the British War "institution", Gracie Fields, obliged with typical songs. The novelty of the concert was an impressive Shostakovich Prelude. Musorgsky's folk-tales scored by Stokowski and the 'Romeo and Juliet' Overture were the highlights of the concert.



Vladimir Bakaleinikoff



John Charles Thomas, Soloist at Second Concert of Hollywood Bowl Season



ONE OF THE HUGE SUMMER CROWDS AT THE HOLLYWOOD BOWL



Leopold Stokowski



Bruno Walter

Petrillo Case Referred

Dispute on Transcriptions Turned Over to War Labor Board For Settlement

WASHINGTON.—Secretary of Labor Perkins has turned over to the War Labor Board for settlement the dispute between James C. Petrillo, president of the American Federation of Musicians, and the electrical record transcription manufacturers, which resulted in the suspension of the production of electrical transcription of records for radio broadcasting. Secretary Perkins certified the case to the board following the failure of the Conciliation Service of the Department of Labor to settle the controversy, which involves about 10,000 musician workers.

A license arrangement between the union and the manufacturers was in existence from 1937 until Aug. 1, 1942, on which date the union refused to negotiate or continue the license in effect. The Conciliation Services has assigned the case in June of the present year, but the dispute remained unsettled due to the fact that the Federation stated that it is no longer interested in negotiating a settlement and stated that it intended to discontinue the record tran-

scription industry completely. Secretary Perkins told the board in her report that "it is understood that the discontinuance of the electrical transcription manufacture has an indirect effect on the enlisted personnel of the armed forces." A. T. M.

Army Band in Africa

Concerts Given for Soldiers Are Under the Leadership of Capt. T. F. Darcy, Jr.

The United States Army Band, comprising eighty-six musicians under the leadership of Capt. Thomas F. Darcy, Jr., has been in North Africa for some time and has been filling a heavy schedule of concerts for the wounded and for "immense crowds" of other service men, the War Department revealed recently.

The concerts, held in parks and at various American and Allied forces ceremonies, are said to be attended in large numbers by Arabs, French Foreign Legionnaires and sailors, Royal Air Force flyers, Sengalese troops and the local populace.

Programs definitely are on the light side with considerable prominence given to the American species of "jive," although national anthems of the United Nations also are frequently played. Speaking of the effect of the music on wounded soldiers, Capt. Darcy said, "It really gave them a lift. I could see it in their faces. . . . The soldiers want to hear jive and that's what we give them. You ought to see their faces brighten."

Disclosure that the band was overseas came just a month after an announcement from the War Department that the traditional summer Army Band concerts in front of the Capitol were being cancelled to conserve gasoline. The band's headquarters is at Fort Myer, Va.

Music Builds Morale! Music Must Go On!

CHRISTINE NILSSON

THE seventh child of a seventh child, Christine Nilsson brought to lyrical operas of her time a voice and an art that were highly individual. To numbers of her Swedish compatriots she was a spiritual descendant of their semi-mythical heroine Blinda, a Judith-like woman who beguiled and trapped a party of invading Danes. Audiences elsewhere saw in her a figure of romance, typically Norse in her classic beauty and golden hair, singing in tones of crystalline purity, the ideal interpreter of Marguerite, Elsa, Ophelia and Mignon.

The country district of Wederslof, in the Province of Smoland, where Nilsson was born on August 20, 1843, yielded only meagre crops as a reward for hard work, but had certain



At the Height of Her Fame

privileges of tax exemption and feminine rights of inheritance because it was there, according to tradition, that Blinda wrought the salvation of her countrymen. Kristina (eventually Christine) was the daughter of peasants living in a little house that was more like a hut than a cottage. There was plenty of work for everyone to do, but household or outdoor duties interested Kristina much less than the violin which her brother Karl played at country fairs and weddings. She sang, too; and her father, leader of the village choir, passed on whatever musical knowledge he possessed. Before long it was not Karl alone who fiddled at neighborhood fêtes for small coins, but Karl and Kristina as a team, with Kristina in the dual role of fiddler and singer of folk songs.

Inevitably the pretty, barefooted little girl with the high clear voice attracted considerable attention. A travelling juggler wanted to take her away as a bait for his act, suggesting a yearly salary of twenty riksdaler (about \$6). All this pleased the mother of the family. She frequently sent Kristina and Karl out into the public road to waylay passers-by with their performance in the hope, generally fulfilled, of gratuities. Possibly it was because she feared a loss of revenue that the mother opposed the offer of a local magistrate to adopt Kristina. The child's father had a broader vision. He dreamed dreams of greatness for her and insisted that she be given her chance.

Thus Kristina became the magistrate's legal charge and was placed under the wing of Baroness Leuhusen, a retired singer. Through

Centenary of Birth of Swedish Soprano—Sang at Opening of Metropolitan and in First 'Gioconda' There

the Baroness's influence she sang as a *wunderkind* at court; in the Leuhusen household she received systematic lessons, and from there was sent first to school in Gothenberg and later to Paris for vocal study under Masset, Wartel and Delle Sedie. With her imagination fired by the phenomenal success of Jenny Lind, Kristina, like her father, had dreams and worked hard to make them come true.

Debut in Paris as Violetta

Christine Nilsson's debut in Paris at the Théâtre Lyrique in 1864 as Violetta in a French version of 'La Traviata' did not bring the immediate *réclame* that perhaps her sponsors had hoped for. The Parisians complained that her diction was un-French, and the naïveté of her manner in those early days was certainly not an asset in her interpretation of Camille. But Nilsson remained at the Lyrique for nearly three years, steadily wearing down the opposition of critics who had compared her unfavorably to their established favorites. As Mignon her success was unchallenged; Ambroise Thomas approved and kept her in mind when composing the music for Ophélie in 'Hamlet', working into the 'Mad Scene' one of the Swedish folk songs he had heard her sing.

Colonel James Henry Mapleson, manager of Her Majesty's Theatre in London, always on the *qui vive* for new stars, signed Nilsson for his opera company, taking pains, as the time for her British debut as Violetta drew near, to ensure propitious conditions. Mapleson had seen the effect of good singing spoiled by overzealous clagues; and to guard against mishaps of this kind engaged as promoters of enthusiasm a bevy of dock laborers, blissfully ignorant of opera, to whom he gave detailed instructions. In the first act, he told them, they would see a lady in a pink dress; if they did not ap-



As Marguerite in 'Faust', the Role She Sang at the Opening of the Metropolitan in 1883



The Young Christine. A Swedish Painting

plaud her until the curtain fell, every man would receive a shilling; after that there would be shillings all around for each time they succeeded in getting the curtain up again. The trick worked. From that night on Mapleson left the question of applause on the knees of the gods, who needed no further prompting.

Nilsson's time in the next few years was well taken up between London and Paris, with successful by-engagements in Baden-Baden and other cities. After creating Ophélie at the Paris Opéra she was chosen for the London premiere of 'Hamlet'. In Paris she sang Marguerite in a revised version of 'Faust' and thereafter made that role peculiarly her own. "Poetic" was a word often used to describe her art in operas of this sort. The voice did not belong in the dramatic category but had, according to Herman Klein, "a curious bell-like ring" and was "sweetly metallic and deliciously pure". ('Great Women-Singers of My Time.') There was no lack of brilliancy in the upper reaches. Nilsson could touch F above High C, and as Queen of the Night in 'The Magic Flute' poured forth notes that made one commentator think of fiery serpents. Mozart's music always brought into play the refinement of her phrasing, though her impersonation of Cherubino was not altogether happy—she was too obviously not a boy.

Came to America with Strakosch

In 1870 Nilsson came to the Academy of Music in New York under Max Strakosch's management, establishing herself as pre-eminent in the favor of critics and public alike and remaining in this country until the Spring of 1872. Then, as in subsequent years, her firm hold on American affections was obtained without fantastic press-agentry. It's true that Mlle. Nilsson was persuaded to roll a hoop along a fashionable street by way of getting a little extra attention, but such monkey-shines did not appeal to her sense of propriety. It was unpleasant enough that she was forced to appeal to the courts for protection from an obnoxious suitor who refused to be squelched by any other means. She introduced Mignon to New York, and was the first prima donna of importance to take over the role of Elsa in this country, singing it in Italian to the Ortrud of the American Annie Louise Cary.

Abroad, as in the United States, Nilsson's popularity was second only to that of Adelina Patti; and Patti, seldom enthusiastic over con-

(Continued on page 34)

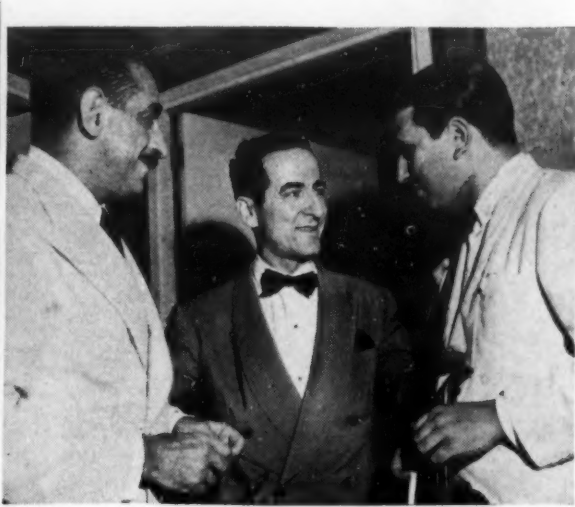
Stadium Special Nights Bring Out Throngs



Fritz Reiner Congratulates Marjorie Lawrence



Jan Peerce and Jean Tennyson Exchange Felicitations with Robert Stolz



Jesus Maria Sanroma (Center) with Alexander Smallens and John Corigliano

(Continued from page 3)

Mr. Rubinstein contributed a zestful account of the B Flat Minor Piano Concerto to the All-Tchaikovsky program chosen by Mr. Reiner for the opening night. A scintillating performance of the 'Nutcracker' Suite preceded it and the gala evening came to a close with the thoughtful but energetic interpretation of the Fifth Symphony for which Mr. Reiner is well known.

Spalding Is Soloist

Albert Spalding made his annual Stadium appearance the second night playing the Mendelssohn Violin Concerto, to which he imparted his accustomed serenity and clean-cut style and Mr. Reiner gave Stadium listeners their first hearing of Gershwin's 'Porgy and Bess' as synthesized for symphony orchestra by Robert Russell Bennett. He introduced the work to New York at the regular Philharmonic concerts last season. The Overture to Weber's 'Euryanthe' and four of Brahms's Hungarian dances completed the list.

Some 6,000 were present for the first all-orchestra program of the season on June 19 for which Mr. Reiner had selected a quaterion of favorite romantic strain comprising Mendelssohn's 'Italian' Symphony, the 'Meistersinger' Overture, Strauss's 'Till Eulenspiegel' and the Mussorgsky-Ravel 'Pictures at an Exhibition'.

Marjorie Lawrence Sings

Seated in a wheelchair, Marjorie Lawrence made her first Stadium appearance on June 21. She sang twice during the evening, first the popular 'Il est doux, il est bon', from

'Hérodiade', and Brunnhilde's 'Immolation Scene' from 'Götterdämmerung', and the stage was darkened for each of her entrances and exits so that the audience saw her only when she was in position at the front of the platform. Despite her physical disability, Miss Lawrence offered sufficient evidence that her voice is as effective as ever and that even in a sitting position she is one of our most vital and dramatic Wagnerians. The music of Brunnhilde was preceded by 'Siegfried's Rhine Journey' and the Funeral March, vividly set forth by the orchestra. The program also included Berlioz's 'Roman Carnival' Overture, Prokofiev's Classical Symphony and Ravel's Second 'Daphnis and Chloe' Suite.

Alexander Smallens returned for his tenth season at the Stadium on June 22 with an orchestral program which included two items of contemporary interest—a suite from Copland's ballet, 'Rodeo', and Shostakovich's First Symphony—in addition to standard Eighteenth Century fare. He had a soloist the following evening in the person of Joan Field, American violinist, who played the Saint-Saëns B Minor Concerto with expertness and aplomb against the secure accompaniment provided by Mr. Smallens and the orchestra. Brahms's First Symphony was the purely orchestral highlight of the evening.

Taking up the baton once more following the interval of ballet reported elsewhere in this issue, Mr. Smallens set out on a week of performances beginning June 28 which brought Paul Robeson, the Collegiate Chorale and seventeen-year-old Veronica Mimosa as assisting artists and the premiere perform-

ance of Edwin S. Stringham's Nocturne No. 2. The new Stringham work, impressionistic in character, was bracketed with two other native products, the Prelude to 'Riders to the Sea' of Henry F. Gilbert and Robert L. Sander's 'Saturday Night' on the June 28 schedule which also included music by Handel-Beecham, Mozart and Stravinsky.

Miss Mimosa, playing the Second Piano Concerto of Chopin on the 29th, displayed pianistic talents of the first order not only in her brilliant exposition of the concerto but also in the several encores demanded by an enthusiastic audience. Beethoven's 'Eroica' provided the complementary symphonic fare, with Smetana and Weinberger also on the bill.

Robeson and Chorus

With an evening of French music intervening, provided by familiar and ever-welcome selections from the works of Ravel, Milhaud, Berlioz and Franck, the Stadium series reached its first "special" performance and the highest attendance total to date (20,000) on July 1. Paul Robeson, a Stadium favorite, was soloist in 'Lord God of Abraham' from Mendelssohn's 'Elijah'; he collaborated with the orchestra, under Mr. Smallens, and the Collegiate Chorale, of which Robert Shaw is conductor, in Robeson's 'Ballad for Americans'; he offered a group of songs in the last quarter of the program and then took over the stage for the remainder of the evening in a hopeless attempt to satisfy the tumultuous demands of the audience for encores, spirituals and the many familiar Robeson favorites.

There was no less enthusiasm for the splendid work of Mr. Shaw's spirited choristers whose virile, colorful and ear-filling performances of Schuman's rollicking 'Holiday Song', the popular 'Begin the Beguine' by Porter, a spiritual arranged by Mr. Shaw and songs by Creston and Barber also brought clamorous demands for encores. The concert began with Van Vactor's 'Comedy' Overture No. 2. The following night, Mr. Smallens conducted an all-orchestral program headed by Brahms's Fourth Symphony and Mozart's 'Jupiter'.

Morton Gould took the reins for the holiday weekend, leading the orchestra in two "United Nations" programs of contemporary music, mostly American, including the first performance here of Miaskowsky's Symphony No. 16 on July 3 and several of Mr. Gould's own transcriptions of popular dance tunes on the 4th. This was Mr. Gould's first Stadium appearance and his presentations bespoke the quiet, workmanlike authority for which he is known as a composer. In addition to the Miaskowski Symphony, which is typical of that prolific creator's other compositions, Mr. Gould's first list included his own 'Folk' Suite, a breezy bit which delighted the audience; Fernandez's familiar 'Batuque, Danza di Negri'; Delius's 'Song of Summer', and a group of 'Marching Songs of the United Nations' arranged by Mr. Gould. At the close, the audience joined in singing Shostakovich's song, 'The United Nations'.

Decimated considerably by the threat of showers, Stadium-goers

(Continued on page 19)



Morton Gould



Albert Spalding



Todd Duncan



Robert Shaw



Paul Robeson



Joan Field



Veronica Mimosa

Robin Hood Dell Opens Banner Season

By WILLIAM E. SMITH

PHILADELPHIA

WITH the greatest pre-season subscription sale in its history (more than \$65,000 as contrasted with \$47,000 in 1942 and \$22,000 in 1941), a maintenance fund made up through full membership in the Friends of Robin Hood Dell Association (400 contributors of \$50 or more), and other indications of widespread public interest and support, Philadelphia's 1943 Robin Hood Dell concerts were inaugurated on June 21. David Hocker, general manager, believes that everything points to the most successful year since these outdoor concerts were started in 1930 and states that the directors and management, anticipating increased attendances, planned the finest set of all fresco programs in the Dell's annals. The series is scheduled for seven weeks until Aug. 6 with four concerts weekly—Mondays, "Famous Stars", Tuesdays, "Symphonic Masterpieces", Thursdays, "Pop" concerts, Fridays, "Young American Artists". Wednesdays, Saturdays and Sundays are to be "dark" except for postponements. During the initial fortnight there was happily only one rainy night.

Rubinstein Is First Soloist

An audience of nearly 9,000 visited the sylvan auditorium in Fairmount Park for the opening evening when Tchaikovsky's Symphony No. 5, in E Minor, and the Piano Concerto in B Flat Minor were played under George Szell's authoritative leadership. As soloist in the Concerto, Artur Rubinstein in all respects measured up to his reputation, his brilliant exposition bringing an ovation which he had the conductor and orchestra share with him. Pieces by Chopin, Villa Lobos and Falla were added.

The qualities of the orchestral playing were of a high order in ensemble and tone, the ninety-piece Robin Hood Dell Symphony this year consisting almost entirely of regular Philadelphia Orchestra instrumentalists, among them several of that organization's principals and section leaders.

A "Symphonic Masterpieces" program on June 22 presented music by Czech composers and proved delectable as to melodious subject-matter and alert treatment, Mr. Szell and the Dell musicians collaborating with gratifying effect in Dvorak's 'New World' Symphony; the same composer's 'Carnival' Overture; Smetana's 'The Moldau' and the Polka and Fugue from Weinberger's 'Schwanda'. The reading of the Symphony was especially notable, the

Hocker Reports Largest Pre-Season Subscription in History of Series—Increased Attendance Promises Success for Seven-Week Schedule, Offering "Famous Stars", "Symphonic Masterpieces", "Pop" and "Young American Artists" Concerts—Only One Program Rained Out in Initial Fortnight — Szell Is First of Conductors

beautiful Largo, in which John Minsker excellently intoned the English horn solo passages, having a sensitively-wrought interpretation.

About 14,000 crowded the Dell for the first Thursday night "Pop" concert on June 24, the occasion featuring Oscar Levant and Todd Duncan as soloists and Andre Kostelanetz as conductor. George Gershwin's music had a prominent place in the proceedings, Mr. Levant deftly handled the piano part in 'Rhapsody in Blue' and included a group of the late American composer's solo Preludes among his encores. Mr. Duncan contributed songs from 'Porgy and Bess', the Negro baritone manifesting a winning concert manner and scoring a decided success in 'Buzzard Song', 'It Ain't Necessarily So', 'O Bess, Where Is My Bess' and 'I've Got Plenty of Nuttin'. The second and fourth songs were repeated.

Besides his assignment in the Gershwin piece, Mr. Levant was heard in the first movement of Grieg's A Minor Piano Concerto, realizing a pleasurable projection. In this and the other soloist numbers, Mr. Kostelanetz supervised admirable orchestral accompaniments and he showed himself an efficient and polished batonist in directing Rimsky-Korsakoff's 'Capriccio Espagnole', Johann Strauss's 'Voice of Spring', his own tasteful transcription of Debussy's 'Claire de Lune' and Tchaikovsky's 'Marche Slav'.

"Young American Artists" Concert

Mr. Szell returned to the Dell podium for the "Young American Artists" concert on June 25, the soloist being Samuel Mayes, twenty-three-year-old principal 'cellist of the Philadelphia Orchestra and head of his section in the Robin Hood Dell Symphony. Assured in technique and tonal matters, Mr. Mayes furnished a convincing account of his powers in Lalo's D Minor Concerto, Mr. Szell and the orchestra

lending agreeable support. Mr. Mayes offered as an encore the Minuet from Haydn's Sonata in C, Ralph Berkowitz assisting at the piano. Schubert's 'Unfinished' Symphony, Mendelssohn's 'Midsummer Night's Dream' Overture and Richard Strauss's 'Till Eulenspiegel' completed the bill.

The "Famous Stars" event on June 28 witnessed Marjorie Lawrence's first local concert engagement since her recovery from infantile paralysis. The Metropolitan Opera dramatic soprano received an enthusiastic welcome from a large audience and supplied forceful demonstration that her gifts of voice and expression remain those of a major and compelling artist. The program, led by Mr. Szell, was devoted to Wagner, and Miss Lawrence sang the 'Liebestod' from 'Tristan und Isolde' and the Immolation Scene from 'Götterdämmerung'. The prolonged applause which followed her vital and eloquent communication of the latter resulted in a partial repetition. The purely orchestral portions comprised 'Tannhäuser' and 'Flying Dutchman' overtures, the 'Tristan' Prelude and the 'Ride of the Valkyries'.

An all-Beethoven list made for an impressive "Symphonic Masterpieces" program on June 29 and provided further evidence of Mr. Szell's sound musicianship and grasp of his art. The 'Leonore' Overture No. 3 introduced the evening auspiciously and was succeeded by a felicitous elucidation of the Symphony in A, No. 7. A rewarding statement of the 'Fifth' concluded the concert.

Judy Garland Draws Record Crowd

The largest crowd in Dell records—15,000 packed the amphitheatre and from 15,000 to 20,000 unable to gain admission—turned out for the "Pop" concert on July 1. Judy Garland, popular and charming young singing motion picture star, was the attraction and probably no

(Continued on page 26)



Artur Rubinstein Rehearses for the Opening Concert with the Robin Hood Dell Symphony Conducted by George Szell



Judy Garland Makes Her Debut at the Outdoor Series, Attracting the Largest Audience in the Dell's History. Andre Kostelanetz Is the Conductor

Watergate Concerts Begin Auspiciously

By AUDREY WALZ

WASHINGTON, D. C., July 10.

NEITHER gas rationing nor a brush with bad weather could keep the National Symphony Orchestra's seventh season of Water Gate Concerts from an auspicious and picturesque beginning.

On Sunday evening, June 13, an audience of 10,000 made its way to the beautiful Lincoln Memorial site by a variety of conveyances—by boat and by bus, by foot and by hay wagon. Hans Kindler, the orchestra's conductor, himself came in a carriage and pair. When early arrivals greeted him with applause, he said he felt like Queen Victoria. More pertinently, after the third encore, he told the enormous audience:

"I should have known by now that when Americans want to get places, they get there—whether it's the Water Gate, Casablanca, or Berlin."

Only a few hours before, however, the weather threatened very emphatically to postpone the concert. At 6 P. M., Washington experienced a terrific downpour with winds that at the Water Gate reached almost hurricane proportions. They tore loose half the ropes mooring the orchestra barge in the Potomac and it started to float downstream, ripping away the gangplank the musicians used to get aboard and cutting the light cable. Fortunately, the emergency telephone line held, and the orchestra librarian, marooned on the ark of music, managed to call for help. When the storm subsided, the barge drifted part way back of itself and park police and repairmen soon had it restored to its proper position and the gangway and light cable repaired. But it was a close go.

Thousands Brave Threat of Rain

For a while, too, the lingering threat of more rain seemed to discourage concert-goers. Most of them had at least a half mile's walk in the open to travel before they could reach the Water Gate. Others planned to catch one of the



Leon Barzin



Jessica Dragonette

straw-filled wagons which the orchestra management promised would operate a shuttle service between the street car terminus and the Water Gate. Rain would make either route to the concert uncomfortable. But thousands braved it and soon loads of hilarious ticket-holders began to arrive by wagon and the season was off to an excellent start.

The program was dedicated to the men and women of the armed services and had for its soloist Oscar Shumsky, violinist and musician first class of the Navy Band. Mr. Shumsky played the Mendelssohn Concerto with a brilliance his admirers found surpassed any previous solo appearance here. The Concerto, together with Saint Saëns's 'Algerian March' and Bach's Organ Toccata in C Major made up the first half. The second half of the program Kindler devoted entirely to the music of Tchaikovsky: 'Romeo and Juliet', the waltz from 'Eugene Onegin', 'Chanson Triste' and the 'March Slav'. More Russian music was heard in the encores with 'Over the Plains' and 'Moscow, My Moscow'. With "The Stars and Stripes Forever", a large American flag was released at the back of the barge, and men and women

Opening Draws Audience of 10,000, in Spite of Threat of Rain—Shuminsky Is

Soloist of First Program, Conducted by Kindler — Smallens Leads Gershwin

Program—Soloists Include Melton, Robeson, Tibbett, List, Margaret Speaks,

Jessica Dragonette and Bragiotti and Shaw—Barzin and De Ridder Conduct



Hans Kindler Arriving by Carriage to Conduct the Watergate Opening

of the services paraded, carrying the flags of all the United Nations. For a final colorful touch, there was the presentation of the Tricolor and the playing of the 'Marseillaise'.

In all its details—the hordes of cheerful pedestrians, the hay wagons and carriages, the numbers of uniforms in the audience, the display of flags and the very music on the program, this opening was very characteristic of Washington in wartime.

Smallens Leads Gershwin Program

The balance of the first week's concerts—on Wednesday and on Friday—was more sedate in contrast. They were not the less interesting on that account, particularly with the ever-popular Alexander Smallens as conductor. On Wednesday, Mr. Smallens gave a varied program, its major work Brahms Symphony No. 1. His soloists that evening were Mario Bragiotti with his new teammate, Walter Shaw. In addition the several novelties without orchestra, the duo-pianists did the first movement of the Grieg Piano Concerto and also Bragiotti's 'Spanish Rhapsody' with the Symphony.

Friday evening's performance was the third annual All-Gershwin program. For this concert, Mr. Smallens had three soloists, the distinguished pianist, Jesus Maria Sanroma; the young Negro bass, Kenneth Spencer, and Muriel Rahn, soprano, who was in the Lunt's production of "The Pirate." Mr. Sanroma gave his usual firm reading of the two major Gershwin piano compositions—the Rhapsody and the Concerto. The singers were heard, not surprisingly, in excerpts from "Porgy and Bess." For the strictly orchestral sections, Smallens played the "Cuban Overture," "Strike Up the Band" and "An American in Paris."

Melton and Robeson Appear

Two magnificent voices made the second week at the Water Gate exciting. The first of them was James Melton's. On Sunday, June 20, Georgia's gift to radio and the Metropolitan demonstrated a voice that traveled reso-

nantly to the most distant ticketholder and on to the listeners that thronged the bridges near the concert site. He sang Handel's 'Ombra mai fu', Schubert's 'Serenade', and "M'Appari" from Flotow's 'Martha'. With piano accompaniment he presented a group of songs by Jerome Kern. In response to wild applause from a huge audience, he generously gave encore after encore until General Summerville himself came to escort Melton on to the Stage Door Canteen, where he sang enough for another program. Mr. Smallens made his final appearance as guest conductor for this season at the Melton concert.

On Friday, June 25, Paul Robeson made his first appearance at the Water Gate. The great negro bass was obviously delighted to appear without any of the restrictions that hinder artists of his race in their Washington concerts. He sang a ranging program which opened with Mendelssohn's 'Lord God of Abraham' from 'Elijah' and Beethoven's 'Creation Hymn'—as it has never been sung here before—and on through English folk songs, Russian art songs, and Negro spirituals. Most of his encores were requests from an enthusiastic audience. There was a vociferous and scattered demand particularly for 'Che Li'—the marching song of modern China—which Robeson sang in Chinese with relish for a language new to most concert stages. Allard de Ridder, a Dutch composer-conductor now residing in Canada, conducted. His own 'Sketch for Two Solo Instruments' was the most enthusiastically received portion of the orchestral program.

Mr. De Ridder was likewise conductor for the midweek concert—postponed until Thursday because of a long blackout—when another Hollander appeared with him. She was Atty Van Den Berg, formerly a leading dancer with the Jooss Ballet. At the Water Gate she danced 'City Life' to Gershwin music; 'Prodigal Daughter' with a Shostakovich score, a Bach choral and 'Swinging Skirt' to Chabrier music.

The third week in the series was definitely all-American with Margaret Speaks, Lawrence Tibbett, and Jessica Dragonette the soloists for the Sunday, Wednesday, and Friday concerts respectively. Miss Speaks ran into the first bad weather at concert time—a disconcerting drizzle that wasn't rain enough to cause postponement but unpleasant enough to keep the crowd smaller than any that has heard her in previous years. The conductor that evening was also American, the youthful Macklin Morrow, now serving with the Overseas Branch of the Office of War Information here.

Tibbett Soloist With Barzin

Tibbett's appearance at the Water Gate was his first at the open air site. The great American baritone was in fine voice for the 'Credo' from Verdi's 'Otello', 'Eri Tu' from the same composer's 'The Masked Ball', Tchaikovsky's 'Pilgrim Song' and 'None But the Lonely Heart'. He was as generous as Melton and Robeson with his encores, many of them pleasantly "pop." Leon Barzin was the conductor. This was the first of three appearances the conductor of the National Orchestral Association made with the National Symphony. His program included Beethoven's Symphony No. 1, Schumann's Manfred Overture, Wagner's

(Continued on page 34)



Dear Musical America:

Do you remember 'Carmencita and the Soldier'—or more particularly the fuss kicked up over the American performances of that curious perversion of Bizet's 'Carmen' at the hands of the Moscow Art Theatre Musical Studio when it pranced into our midst back in the flush times of 1925-26?

The man who was chiefly responsible for this strange and provocative 'Carmen' is dead. Whether Vladimir Nemirovich-Dantchenko was something of a genius or merely a prodigal stylist who capitalized a craze for novelty is something those who held great arguments on the subject eighteen years or so ago can still wax eloquent about. And probably they are in as complete disagreement as ever.

Nemirovich-Dantchenko was a collaborator with the more widely celebrated Stanislavsky in the dramatic adventures that made the Moscow Art Theatre the talk of artists and faddists the world over. His attempt to make musical stage works over into dramas of the same fantastic character led him to experiment with LeCocq's 'La Fille de Mme. Angot' and Offenbach's 'La Périchole'. But operettas are not long on dramatic substance and what resulted was of interest chiefly for various picturesque groupings wherein the choristers sometimes attracted more attention than the principals.

Then there was 'Lysistrata', with incidental music by Glière. It might as well have been straight drama, so unimportant was the musical side of the production. Various other essays—including Rachmaninoff's early opera 'Aleko'—led on to Shostakovich's 'Lady Macbeth of Mzensk', which he produced in Russia about ten years after the Studio's visit to this country. That production brought down official disfavor on the head of Nemirovich-Dantchenko as well as on the composer. We had the Shostakovich opera here, too, and some sensibilities were offended, but Nemirovich-Dantchenko had nothing to do with the American performance.

But 'Carmencita and the Soldier' caused a buzz among our intelligentsia. Some championed it, others regarded it as something of an outrage. Carmen was there, but she was not Bizet's Carmen, much

less the Carmen of Bizet's librettists, Meilhac and Halévy. Some said Nemirovich-Dantchenko had gone back to Mérimée's Carmen. Others said pish-tush—or worse. There was no Micaela. Her music was used for an invisible trio that represented (1) Don José's mother, (2) his conscience and (3) warning destiny. The music of the smugglers accompanied a killing. But it was not that of Carmen—just a fellow soldier put out of the way by Don José.

But what was most talked about in this nonesuch 'Carmen' was the use of the chorus. It was placed above the stage floor and in a vague way it supplied the equivalent of the old Greek commentary. The drama of the principals went on without it. This, of course, was not Bizet's notion, nor that of his librettists. They intended the choristers to be participants, and to represent the life and bustle that operatic choruses customarily do.

Nemirovich-Dantchenko thus made a novelty of one of the oldest devices in classic drama. But did he improve 'Carmen' thereby? Was it a stride forward or a long step backward? If we had been having opera through all these years with a stationary chorus providing a commentary on the action, would we not have hailed the opera producer who first liberated the chorus and made it an essential part of the action?

I note that Olin Downes pays eloquent tribute to Nemirovich-Dantchenko in a Sunday article in the *New York Times*. The Moscow Art Theatre Musical Studio is credited with having exerted "a most potent influence in the development of Russian art and the evolution of the modern lyric theater." I don't know about Russian art, and I am by no means sure about the modern lyric theater. Nobody seems to want to trade the orthodox 'Carmen' for the capricious 'Carmencita and the Soldier'. To the best of my knowledge, opera houses all over the world find it better to produce works written for the lyric theater as the composers and the librettists intended they should be produced, instead of turning them inside out and upside down. That's one trouble about novelty-at-any-cost—it never lasts.

* * *

Our summer concerts always bring with them a revival of old arguments about programs being too high-brow, though I have never been able to figure out what hot weather has to do with the kind of music played, or why audiences in the open air need to be treated differently than audiences indoors.

Still, the relatively small attendances at some Stadium Concerts in New York for straight orchestral programs without soloists is something to ponder. The thousands pour out for special events like Gershwin night, Robeson night, or Viennese night. That is easily understood, but it only emphasizes the modest audiences at certain of the symphony programs.

It is rather hard for me to believe that the public no longer knows the symphonies. With all the playing that Brahms, Beethoven, Schubert, Mozart, Tchaikovsky and the others have had on the air, and by means of recordings, it seems fair to as-

sume that the basic repertoire is widely familiar. Certainly, the situation is a very different one from that of forty years ago, when there was no broadcasting, and when no records of complete symphonies were available.

How then are we to explain that unless we give our summer public soloists, or programs that have more than a dash of the popular, the audiences are frequently no larger than were drawn in some of our big auditoriums for symphony programs before we had the radio and the phonograph?

I wonder if it isn't because many people now know the standard sym-

"This is the 20th century," he reminded his listeners. "This is America; and the public to whom we address our music today is no longer limited, because our public is the people. Not any one class of people like 200 years ago, or some classes of people like one century ago, but all the people."

Speaking of extending the scope of a musician's work and music's message, he said, "We enter into the general drive of our time for an ever higher level of democratic living. There might still have been a question some 200 years ago, as to whether the new musical school of mathematical abstraction was not

SCHERZANDO SKETCHES No. 140 By George Hager



"Now he should know the awful truth about his voice"

phonies too well. There may be a widespread reluctance to go to any particular trouble to listen to music that can be had in one's own home without going to any trouble at all. Of course, the personality attraction of a soloist or a star conductor makes a difference. But symphonies, as symphonies, have become pretty much everybody's property, and even an everyday experience for a considerable part of the population.

As for the Gershwin and Robeson and Viennese nights, they are the life savers of our summer concerts. The "popular" is still the popular and, truth to tell, those who have to worry about possible deficits can thank the stars for that.

* * *

On this subject of the popular appeal of music, Erich Leinsdorf, the new conductor of the Cleveland Orchestra, had some pertinent things to say when he addressed the graduating class of the Cleveland Institute. "Anybody who claims that he has to stoop low to please large groups of people is either an incurable pessimist or staunch Bourbon," he asserted. But times have changed and music is no longer something for groups of the elect. Composers must address their works to the great public and not a select special public, as they did in the days when composers were maintained by princes.

the true contemporary musical language. But, today, looking at the shape of things to come, we know with certainty that no school of music can express the thoughts and emotions of our generation which speak exclusively to the initiated."

Speaking of the musician's service to human society he said, "Our value is measured in terms of service. The more we are able to give, the more we receive, and this is not meant in terms of money. This is not a profession in which to become rich. Those who concentrate on high financial returns have stopped being servants of an art or an idea, they merely serve themselves."

Applause is in order. I sometimes think that our conductors would do us all a service if they talked more. They are mostly men of unusual background and they have ideas under their hats that one might never suspect, as they go about the business of leading concerts and opera performances. Their friends get the benefit of their thoughts. The public just sees them wave a little stick, regrets your

Mephisto

Defauw Makes Chicago Debut at Ravinia; Ganz Inaugurates Season at Grant Park

New Director Leads First Public Concert as Head of Organization—Howard Barlow Conducts Second Week of Series

By CHARLES QUINT

Chicago. DESIRE DEFAUW, the new musical director and conductor of the Chicago Symphony, began the eighth season of the Ravinia Festival on June 29.

At least 2,700 persons braved the chilly blasts that favored the opening night, to view the newly appointed conductor in his first public concert as official conductor of that organization. It was not a particularly auspicious opening as the decided drop in temperature worked havoc with the instruments, the usual resiliency giving way to tones at times harsh and overloud.

Mr. Defauw clearly demonstrated that he was equal to the emergency and he kept the orchestra well in hand. The program began with the Mendelssohn 'Italian' Symphony, No. 4, in A. It was not the best choice for such a cold evening, as nuance and color were clouded. The second half of the program went with better effect, the Orchestral Fragments, Second Series from Ravel's 'Daphnis and Chloe', highlighting the program in dazzling brilliance. Debussy's Prelude to 'The Afternoon of a Faun', was a quiet interlude, the program ending with 'Strauss's 'Till Eulenspiegel's Merry Pranks'.

Navy Attends Opening

The Navy was well represented on the opening night, 200 voices from the Great Lakes Choir, beginning the evening with 'The Star Spangled Banner' and 'Anchors Aweigh'.

The second concert on July 1, included Schumann's Symphony No. 4, in D Minor, Op. 120; Incidental music to 'Pelléas and Mélisande', by Fauré; Franck's 'Eros and Psyche', from 'Psyche' Symphonic Poem; Dukas's Scherzo, 'The Sorcerer's Apprentice', and Roy Harris's American Overture, 'When Johnny Comes Marching Home'.

Dramatic Franck Reading

The peak performance of the week's concerts came on Saturday night. Weather conditions were more seasonable and Mr. Defauw's conducting of the Franck D Minor Symphony was dramatic and absorbing. Other numbers were Three Dances from 'The Three-Cornered Hat', by Falla; the Dance of the Seven Veils, from Richard Strauss's 'Salome', the 'Wiener Blut', Waltz by Johann Strauss and Suite from the Ballet, 'Cephele and Procis', by Grétry.

Sunday afternoon's concert included the Symphony No. 5 by Beethoven; the 'Scheherazade' Symphonic Suite by Rimsky-Korsakoff; and the American Festival Overture by William H. Schuman.

Howard Barlow was the guest



Désiré Defauw

conductor for the second week of the Ravina Festival, his opening concert on July 6, including Brahms's Symphony No. 2 in D Minor; Suite from Bizet's opera, 'Carmen', the Overture to Berlioz's 'Benvenuto Cellini', Griffes's 'The Pleasure Dome of Kubla Khan' and 'Marche Slav' by Tchaikovsky. It was Mr. Barlow's first appearance at Ravinia and his opening concert revealed a sure touch and good sense of proportions.

BALLET THEATRE APPEARS AT STADIUM

Dance Festival Presented on New Stage Aided by Philharmonic

The new stage at the Lewisohn Stadium was inaugurated as a basis for theatrical presentations in a "festival" of four performances by the Ballet Theatre on June 24, 25, 26 and 27. Greater depth than its predecessor made it advantageous scenically, but because the platform was just as high as the old one it proved even less satisfactory for dancing. Those seated reasonably near the shell could see nothing below the knees of dancers half way up-stage.

For this reason and because the lighting was none too illusory the most interesting phase of the festival was some alterations in choreography calling for dancing on the apron before the curtain, in 'Gala Performance' and 'Bluebeard' particularly.

Critic as Conductor

The Ballet Theatre established its unquestioned supremacy in the field at its recent record engagement at the Metropolitan Opera House. The stellar attractions of that run, both personnel and choreography, were presented at the Stadium with the added advantage of the support of the New York Philharmonic-Symphony led by the Ballet's own conductors, Antal Dorati and Mois Zlatin. Robert Lawrence, dance critic of the New York Herald Tribune, conducted 'Swan Lake' and 'Aleko' on June 25 as a farewell to the dance before entering military service.

The opening program listed 'Les

Charles Gilbert Appears as Soloist in Initial Park Event—Mary Kampo Sings with Orchestra Under Bojanowski

Chicago.

RUDOLPH GANZ conducted the Chicago Opera Orchestra, with J. Charles Gilbert, baritone, as soloist, at the opening concert of the Grant Park season on July 6.

Again weather conditions prevented the opening concert from achieving its fullest effect, but Mr. Ganz drew full measure of dynamic force and vitality in a program which included the Symphony No. 5 of Beethoven and works by Saint-Saëns, Rossini, Dvorak, Tchaikovsky, Elgar and Shostakovich.

Mr. Gilbert's singing of the 'Vision Fugitive' from Massenet's opera, 'Hérodiade' and Onegin's aria from Tchaikovsky's opera, 'Eugen Onegin', had dramatic warmth and fine tone color.

Jerzy Bojanowski conducted the second Grant Park concert on July 7, with Mary Kampo, dramatic soprano, the soloist. Mr. Bojanowski's program included classical and modern numbers, directed with discerning taste and a fine feeling for nuance.

Miss Kampo was heard to excellent advantage in operatic arias and art songs, interpreted with skill and understanding. C. Q.



Rudolph Ganz

Howard Barlow

which was surprisingly effective in the open air.

The final bill included repetitions of 'Petrouchka', with Yura Lazovsky in the title role, and 'Princess Aurora'. Also seen were 'Spectre de la Rose', with Miss Svetlova and Mr. Eglevsky; and 'Gala Performance', with Miriam Golden, Miss Kaye, Janet Reed, Mr. Tudor and Mr. Laing heading the cast. The ensemble work throughout the series was a little more polished than at the recent Metropolitan season. The dancing and, of course, the orchestral sides of the engagement were quite generally praiseworthy: the scenic, lighting and theatrical, less satisfying. K. T.

SINGERS PRESENT CHICAGO RECITALS

Adeline Zach and Evelyn Walden Appear—Maya Sings Folk Songs

CHICAGO—Adeline Zach, mezzo soprano, gave her second recital this season in Kimball Hall on June 13. Robert Macdonald was her accompanist. Miss Zach's program included operatic arias and songs by Trunk, Marx, Borowski, Hageman, and others.

Evelyn Walden, a thirteen-year-old coloratura soprano, appeared in debut recital at Curtiss Hall on June 15. Her program included an aria from Bach's cantata, 'Der Streit Zwischen Phoebus und Pan', Loewe's 'Canzonetta', with songs by Wolf, Grieg, Thrane, Liza Lehmann and others.

Don Maya, a Mexican baritone, gave a recital in Kimball Hall on May 27, with Robert Macdonald as his accompanist. Many Mexican folk and art songs added interest to his program.

Rudolph Ganz, pianist, and Attilio Bagione, tenor, gave a joint recital in the Blackstone Hotel ballroom on June 6, to aid the Chicago Woman's Club campaign to raise funds for nurses' scholarships. C. Q.

Harrell Sings in Dallas

Mack Harrell, Metropolitan Opera baritone, is again in his native state of Texas—this time to participate in two weeks of light opera presented at the Dallas State Fair. The week of June 28, he sang the leading role in Victor Herbert's 'Sweethearts'. The following week Mr. Harrell starred in 'The Vagabond King'. He will return to New York when this engagement is completed.

Little Symphony Auditions

Joseph Barone, conductor of the New York and the Philadelphia Little Symphonies, is now receiving applications for appearances during the 1943-44 season. The organizations are dedicated to creating more opportunities for young American soloists, conductors and composers. Applications should be addressed to Dr. Barone, at Bryn Mawr, Penna.

RINGWALL OPENS CLEVELAND POP SERIES

Adler Is First Soloist in Fifth Annual Season of Summer Symphony Concerts in Public Hall—Attendance Record Set

CLEVELAND

THE fifth annual season of Pop Concerts by the Cleveland Summer Orchestra sponsored by the Summer Music Committee of the Musical Arts Association opened on June 16. The orchestra is conducted by Dr. Rudolph Ringwall, whose informative and chatty introductions contribute a great deal to the success of these concerts. As in previous seasons Public Hall presents an attractive setting with tables and comfortable chairs on the main floor where refreshments are served. Floral hanging baskets and green hedges add to the summer garden picture. Records for the opening concert were broken with this season's attendance total of 6,141. This in spite of an extremely heavy rain.

Larry Adler was soloist and gave generously of his talents as harmonica virtuoso and his witty ad-libbing. His chief vehicle was 'Caribbean', a Concerto for Harmonica and Orchestra composed at his request by the young French composer, Jean Berger. Other solos included Dinicu's 'Hora Staccato' and his own 'Rhapsody Americana'. Tricky arrangements of popular tunes were added as encores.

Dr. Ringwall's program included Herbert's 'American Fantasy'; the Andante from the Beethoven Symphony No. 5; Strauss's 'Emperor Waltz'; Rossini's Overture to 'William Tell' and selections from Herbert's 'The Fortune Teller'.

Seventy-five Players

The Summer Orchestra consists of seventy-five players, most of whom are members of the Cleveland Orchestra. Felix Eyle is concertmaster, and regular first chair players include Hyman Schandler, second violin; Harry Fuchs, cello; Jacques Posell, double bass; Maurice Sharp, flute. Alice Chalifoux, harpist, no longer reigns supreme as the lone lady; there are now five members of the gentler sex, reflecting the trend of the times.

Margaret Speaks, whose appearance in this series last season attracted a capacity audience, was soloist at the second concert, on June 8. She sang pleasingly Bizet's 'Ouvre Ton Coeur'; 'Summertime' from Gershwin's 'Porgy and Bess'; Strauss's 'Tales from the Vienna Woods'; 'Sylvia' by Speaks; and 'Let My Song in Your Heart' by Ernest Charles.

Dr. Ringwall is continuing the practice of presenting promising local

artists as soloists at the Saturday concerts. First to appear this season was Eunice Podis, young pianist. Miss Podis has appeared in this series before and has also been heard in the symphony series in Severance Hall. Last season she substituted when Ruth Posselt was taken ill and could not fill her engagement. Miss Podis also appeared on one of the regular broadcasts with the orchestra. For her Summer audience she chose the first movement of the Tchaikovsky Concerto and Gershwin's 'Rhapsody in Blue'. Among her encores were works by Chopin, Falla, and Shostakovich, and with the orchestra, Rachmaninoff's Prelude in C Sharp Minor.

This concert, dedicated to Music Week, sponsored by the Ohio Music Teacher's Association, featured a program of Russian works. Glinka's Overture to 'Russlan and Ludmilla'; Borodin's 'Polovstian Dances'; Rimsky-Korsakoff's 'Song of India'; and 'Dance of the Clowns'; Mussorgsky's 'Gopak'; the Berceuse and Finale from Stravinsky's 'Fire Bird'; and a Morton Gould arrangement of 'Dark Eyes'.

Melton Overcomes Difficulty

James Melton, tenor of the Metropolitan Opera, was greeted by an audience of 5,748 admirers. He sang Handel's 'Ombra mai fu', from 'Xerxes'; Schubert's 'Serenade'; and 'M'Appari', from Flotow's 'Martha'. During intermission something happened to the amplification system and when Dr. Ringwall and Mr. Melton returned to the stage the microphone was dead. It was ironic as in the audience were 800 members of the American Institute of Electrical Engineers, who were in town attending technical sessions.

In his most attractive manner, Mr. Melton summoned his accompanist, helped move the piano, and proceeded to entertain. All could hear his songs and those near the stage enjoyed his witty remarks. After singing 'Miranda'; 'Summertime'; 'Loch Lomond'; 'Samson', and spirituals, he sang a new song by a member of the armed service, entitled 'Mexican Serenade', which was well received. Dr. Ringwall conducted the remainder of the program ignoring the microphone, and including a rousing performance of Sousa's 'Stars and Stripes'.

The difficulties of today's traveling prevented Mario Braggiotti and Walter Shaw from arriving on schedule for the June 25 program but fortunately Annamary Dickey was in town one day ahead of schedule. The attractive stage presence of Miss Dickey immediately won the approval of the 4,200 who had expected to hear the two-piano team, and her excellent singing of Leoncavallo's 'Mattinata'; Dvorak's 'Songs My Mother Taught Me'; Carpenter's 'When I Bring You Colored Toys'; and 'Depuis le Jour' from Charpentier's 'Louise', brought de-



Rudolph Ringwall, Conductor of the Cleveland Pops

mands for encores. Among the four graciously sung, Miss Dickey included the late James H. Rogers's 'The Star'.

Dr. Ringwall's choice of orchestral numbers was particularly pleasing, consisting of Weber's Overture to 'Euryanthe'; Wagner's Prelude to Act I from 'Lohengrin'; the Scherzo from Beethoven's Symphony No. 3; Berlioz's 'Rakoczy' March; Offenbach's Overture to 'Orpheus in Hades'; and Debussy's 'Golliwogg's Cake Walk'.

Teresa Testa Makes Debut

Braggiotti and Shaw shared solo honors at the June 26 concert with the local fifteen year old violinist, Teresa Testa, who was making her first major solo appearance. The charming young violinist displayed skill and musical intelligence in her performance of Saint-Saëns's 'Introduction and Rondo Capriccio', and two encores by Monti and Kreisler. Her encores were accompanied by Margaret Denison. Miss Testa recently won the Edgar Stillman Kelley award in the state contest sponsored by the Ohio Federation of Music Clubs, which was held in Columbus.

Braggiotti and Shaw delighted their audience with their offerings: an elaborate arrangement of the first movement of the Grieg Concerto for Piano, their popular arrangement of Gershwin's 'Rhapsody in Blue', and an up-to-the-minute setting of Mozart's 'Turkish March'. The orchestral part of the program opened with a salute to Norway, Grieg's 'March of Allegiance' and selections from the incidental music to 'Peer Gynt', which was broadcast over a coast-to-coast network. The Bacchanale from 'Samson and Delilah'; and 'Blue Danube' Waltz completed the program.

Stevens Heard as Soloist

Risë Stevens, soloist on June 30, was greeted enthusiastically by an audience of various musical interests. Her artistry, apparent in the use of a lovely voice, projection of the text, her charming manner, and sincerity, made the event a delightful experience. She sang the 'Sequidilla' from 'Carmen'; 'My Heart at the Sweet Voice' from 'Samson and Delilah'; Dvorak's 'Songs My Mother Taught Me'; Grieg's 'I Love Thee'; 'Why Do I Love You' from 'Show Boat'; and 'My Hero' from 'The Chocolate Soldier'. The orchestral program played was Schubert's Overture to 'Rosa-

munde' and 'Moment Musical'; Saint-Saëns's 'Danse Macabre'; Ippolitoff-Ivanoff's 'Caucasian Sketches', with Frederick Funkhouser, viola, and Perry Bauman, English horn, soloists; and Thomas's 'Carnival of Venice'.
WILMA HUNING

'GONDOLIERS' OPENS CAIN PARK SEASON

Begins on Schedule for First Time in Six Years—Church Festival Presented

CLEVELAND — 'The Gondoliers' opened the sixth season of Cain Park Theatre, and for the first time the opening performance was given as scheduled due to the cooperation of the weather man. Handel Wadsworth continues as conductor of all musical performances, assisted by Homer Abegglen, head of the speech and drama department at Miami University. Gerard Gentile, of the drama department of Western Reserve University, designed the sets.

The principals included Nanette Fields, Elizabeth Langly, Helen Erben, Janet Dale Stock, Bertholde Lanoe, Ralph Paul, William Watkins, Clarence Parsh and Harold Schlagel. 1,269 attended the opening performance.

Dina Rees Evans, director of the theatre, has announced 'Sweethearts' and 'The Firefly' for July 28 through 31, and Aug. 25 through 28, respectively, to be included in the ten-week season of drama and music.

The seventh church musical festival conducted by Walter Blodgett in St. James Church on June 15 presented Bach's Cantata, 'Christ Lay in the Bonds of Death', and the 'St. John Passion'. Solo parts were excellently sung by Mary Marting, local soprano well versed in Bach's music; Maurine Parzbok, contralto of Chicago, who appeared in one of these festivals several years ago; John Priebe, tenor, of Buffalo, who with Bruce Foote, baritone, of Chicago, contributed artistically to the performance of the 'St. Matthew Passion' given under Mr. Blodgett in Severance Hall earlier this season; Gordon McKinnon, bass, and Ilona Herman, contralto, both well known locally. The inspiring performance by the chorus and orchestra made up of young musicians was a tribute to Mr. Blodgett's sincere devotion. Instrumental soloists were Joseph Smelker, organ; Muriel Carmen, viola; Russell Gee, cembalo; Walter Cerveney, violin; and Robert Swenson, cello.

WILMA HUNING

Tureck to Lecture on Bach

A new series of six lecture-recitals on the compositions of Bach will be given at the Juilliard Summer School by Rosalyn Tureck on Thursday afternoons in Recital Hall, beginning July 8. The series will cover: Bach's religious and philosophical outlook; his treatment of traditional instruments; the clavichord and organ; Bach's treatment of traditional forms; Bach in relation to his transcribers and Bach in relation to our time.

Artists Engaged for Dallas

DALLAS, TEX.—At the close of its annual membership drive under the direction of Mrs. J. R. Maxfield, Jr., the Civic Music Association announced the following artists for next season: Helen Traubel, Ezio Pinza, Zino Francescatti, Artur Schnabel, Carmen Amaya and the Philadelphia Opera Company. Eli Sanger is local chairman of the association, and Wille Mae Siegel the secretary. M.C.



Larry Adler



Margaret Speaks



James Melton



Risë Stevens

CINCINNATI OPERA GIVES FIRST WEEK

**Tibbett, Roman and Kullman
Sing in 'Tosca'—Cleva
Conducts Six Works**

CINCINNATI.—The Summer Opera Company opened its twenty-second year at the Zoological Gardens on June 27 with a performance of Puccini's 'Tosca'. A new plan of operation is in effect this year with a different work offered each evening, except Monday when no performance is given.

Taking part in the opening opera were Lawrence Tibbett as Scarpia, Stella Roman in the title role, and Charles Kullman as Mario Cavaradossi. Gounod's 'Faust' on June 29 presented Eugene Conley as Faust, Nicola Moscona as Mephistofeles and Marjorie Hess as Marguerite.

Puccini's 'Bohème' on the following evening had Marita Farrell as Mimi, Mr. Kullman as Rodolfo and Claude Frigerio, Virgil Lazzari and Wilfred Engelman as the Bohemians. Verdi's 'Aida' on July 1 had Miss Roman in the title role, with Kurt Baum as Rhadames, Coe Glade as Amneris, and Mr. Moscona as Ramfis.

Verdi's 'Rigoletto' on Friday,

July 2, was the outstanding performance of the week. Mr. Tibbett in the title role, Josephine Antoine as Gilda, Mr. Conley as the Duke of Mantua and Virgil Lazzari as Sparafucile, made of the Quartet a real gem; Miss Antoine was excellent throughout particularly in the 'Caro Nome' and the work with Rigoletto in the third act. Mr. Tibbett's voice was in fine form for this performance. Mr. Conley was well cast and acquitted himself well in his several solo opportunities.

Bizet's 'Carmen' on July 3 was sung by Coe Glade as Carmen, Mr. Kullman as Don José, Alexander Sved as Escamillo and Marita Farrell as Micaela.

Supporting these fine singers in the minor roles throughout the week were Vittorio Trevisan, Giuseppe Cavadore, Lorenzo Alvary, Mildred Ippolito, Margery Mayer, Angelo Pilotto and Winifred Heidt. A chorus of nicely balanced voices, a ballet of good dancers headed by Lillian Moore, and members of the Cincinnati Symphony rounded out the ensemble. Fausto Cleva conducted all but 'Rigoletto', which was directed by Antonio Dell'Orefice. VALERIA ADLER

NEW SERIES PLANNED BY BOSTON SYMPHONY

**Works in Smaller Forms to Be
Presented Under Several Con-
ductors This Summer**

BOSTON.—The Boston Symphony will launch a new venture during July and August with series of programs composed of works in the smaller forms.

Because all principals are this year available for the entire Summer for perhaps the first time since the organization of the orchestra sixty-two years ago, these players, plus others of the orchestra will offer a double series of seven programs in Sanders Theatre, Cambridge, on successive Sunday afternoons at 4:30, beginning July 18. Each program will be repeated the following Monday evenings at 8:30 in New England Mutual Hall, beginning July 19. The double series will continue each week, the final pair being given on Aug. 29-30.

A different conductor will be in charge each week, and those now announced include Richard Burgin, concertmaster of the Boston Symphony and assistant to Dr. Koussevitzky, Boris Goldovsky, Bernard Zighera, Georges Laurent, G. Wallace Woodworth, Edgar Curtis and Leonard Bernstein.

Soloists announced include Jesus Maria Sanroma and Mr. Goldovsky, pianists, Margaret Codd Goldovsky, soprano, and members of the Harvard Glee Club and Radcliffe Choral Society.

Museum Series Launched

LOS ANGELES.—The Los Angeles County Museum Patrons presented chamber music in the Walter Harrison Gallery on July 4, Alexander Murray, violinist, and John Crown, pianist, playing the Brahms Sonata for violin and a new Sonata by Miklos Rosza. There was a large and enthusiastic audience and a musicale will be given the first Sunday in each month hereafter.

"Concerts at 9" to Continue

"Concerts at 9", the series which was started at the Times Hall last October, will continue in the same hall in the Fall and early Winter sea-

son with a series of five recitals of piano music. Ralph Kirkpatrick, harpsichordist will open the series, the other pianists to include James Friskin, E. Robert Schmitz, John Kirkpatrick and Josef Lhevinne. The series will be given on alternate Tuesday evenings, commencing on Oct. 12.

Minneapolis Joins in Community Sings

MINNEAPOLIS.—The 1943 Minneapolis community sing season was launched on June 13, with concerts at two Minneapolis parks. The sings are sponsored by the Minneapolis Star Journal and Tribune and the Minneapolis park board. The community sing director is Harry Anderson, who has been directing singing in Minneapolis parks for thirty years. At the end of the eight-week sing season, the Minneapolis Star Journal and Tribune will award a trophy to the park which has sponsored the best sings. The Minneapolis symphonic band under the direction of William Muelbe provides music for the sings. S.

Piano Playing Auditions Held

June 23 marked the close of the fifteenth annual Piano Playing Auditions sponsored each year by the National Guild of Piano Teachers, of which Irl Allison is founder and president. Despite the war, with many transportation and other difficulties, Mr. Allison reports that the auditions were never more successful, involving between 14,000 and 15,000 piano students in 128 cities all over the United States. In the New York area more than 500 piano students prepared by sixty teachers were entered in the auditions for the metropolitan area. Fifty entrants received superior ratings in their various grades.

Slavenska Dances in Toronto

TORONTO.—Mia Slavenska and her dance ensemble appeared with the Toronto Promenade Symphony at the Varsity Arena on the campus of the University of Toronto on July 8. Franz Allers conducted. Her program of original choreography included the Chopin E Minor Concerto Trilogy—'La Mort du Cigne', 'Romeo et Juliette', 'Diane Triomphant'—the Glazounoff Salome Dances and the Baranovic-Yugoslav Wedding Dance.



Lawrence Tibbett as Rigoletto. He Sang the Verdi Role in the Summer Opera at Cincinnati

YOUNG VIOLINIST WINS LOS ANGELES AWARD

**Camilla Wicks to Appear with
Philharmonic Next Season
—Receives \$500**

LOS ANGELES.—Camilla Wicks, violinist of Long Beach, Cal., won the first annual Youth Award of \$500 and



Camilla Wicks

an appearance with the Los Angeles Philharmonic in a pair of concerts next season, offered by the Southern California Society for Music Education Inc. and the Southern California Symphony Association.

Miss Wicks is fourteen, a pupil of her father, Ingvald Wicks, and for five years of Louis Persinger in New York. She has appeared in recital and with orchestras in Long Beach, Los Angeles and New York. She has twenty-five concertos in her repertoire. The Southern California Society for Music Education was incorporated in 1941 for the purpose of establishing a school of music in the West comparable in time to the Juilliard in New York or the Curtis Institute in Philadelphia. The war interrupted the progress of this idea but it is hoped the Youth Award will help to keep it alive. J. M. J.

McDonald Completes Violin Concerto

PHILADELPHIA.—The completion of a violin concerto by Harl McDonald, well-known American composer and manager of the Philadelphia Orchestra, was recently announced and it is expected that the work will have its premiere sometime during the coming season. It is reported that the concerto is in three movements and takes about twenty-two minutes. W. E. S.

Gilbert Chase Joins NBC

Gilbert Chase, specialist in Latin-American music in the Library of Congress, joined the National Broadcasting Company on July 1 as script writer and handbook editor of the 'Music of the New World' series. He had served as a consultant on the series since its inception.

OUTDOOR MUSIC GIVEN IN ROCKFORD

**Mendelssohn Club and Local
Park Board Sponsor Five
Sunday Programs**

ROCKFORD, ILL.—The Mendelssohn Club of Rockford has co-operated with the local Park Board in planning a series of five outdoor concerts for the Summer season of 1943. Since many residents are spending their vacation within the city limits, a series of afternoon and evening concerts given in the parks was considered a worthwhile civic project.

The first program was presented as an Afternoon of Music at Tinker Cottage on June 13. Stephen Foster songs were sung from the second floor balcony of the Cottage by a group of eight young women from the club's membership. The Tinker Cottage of thirty-one rooms is one of the outstanding landmarks of the city. It was built in 1869 and was patterned after a Swiss Chalet. Upon the death of Mr. and Mrs. Tinker, the home was deeded to the Rockford Park Board. The Cottage is furnished in authentic pieces dating from the Victorian era.

Hilda Humphreys was director of the octet. Those who sang were Pearl Anderson, Betty Bates, Alice Dahlstrom, Doii Daily, Irene Dodaro, Betty Golden, Alice Lake, and Velma Zahn. The singers were accompanied by Mrs. Myoma Rupp Myers, violinist. Harp duets were played by Beverly Bennett and Mary Kiefer. The program was announced by Catherine Nicholson. Mrs. Raymond Orput is general chairman for the entire series of Summer concerts.

The Mendelssohn Club had the active cooperation of several other civic groups in presenting this first program of the Summer. They were assisted by the Tinker Cottage Committee, the Rockford Park Board, the Garden Club, and the Rockford Camera Club whose members were on hand to take movies in color of the performing artists, the enthusiastic and appreciative audience, and the beautiful grounds surrounding the Cottage. About one thousand visitors strolled about the large lawn and the program was repeated during the afternoon for the late comers.

The four concerts which follow have been planned for Sunday evenings in July and August. The recently organized Civic Orchestra of Rockford, under the direction of Arthur Zack of Chicago, will be featured on these programs with vocal and instrumental soloists assisting. More than two hundred Rockford musicians will take part in this Summer series of concerts.

THELMA SHULL

Beecham to Lead Golden Gate Opera

SAN FRANCISCO.—Sir Thomas Beecham will conduct 'Carmen' and 'Don Giovanni' with the San Francisco Opera Company next October. Kurt Herbert Adler of the Chicago Opera Co. will assume direction of the opera chorus. Mr. Adler has started the chorus rehearsals. This is his first engagement with the San Francisco Opera company. M.M.F.

Erb to Conduct Festival

Dr. John Warren Erb will conduct the West Virginia "All State" Orchestral Festival at Charleston next October. Besides his work as Director of Instrumental Music at New York University and Director of Music at Lafayette College, Dr. Erb is Choral Chairman of the National Federation of Music Clubs.

Music and the Hand of Politics

By PAUL NETTL

WHAT has music to do with politics? One needs only to examine the columns of the daily newspapers. What is behind Shostakovich's refusal to come to this country? Are Russo-American relations strained? In Prague suddenly is permitted a performance of Smetana's "Libuše." Are the Nazis thus sounding out the Czechs with regard to a more friendly policy? Richard Strauss has allegedly moved to Italy. Does he believe now in the defeat of the Germans, and does he wish at the last moment to shake off Nazi influence? The performances of Sibelius have fallen off strongly recently. Are the strained relations between Finland and America responsible?

One would have to write a whole book to list the examples of politics having influence on music and contrariwise. The Poles picked out



David Rizzio

for their first president the famous pianist Paderewski. There is talk of Béla Bartók for president of a new free Hungary. Particularly the small states use music for political propaganda. A former minister of foreign relations of the Czechoslovakian republic, Camill Krofta, placed himself at the head of the Kestenberg creation 'International Society for Musical Education', which had no smaller goal than educating the whole world for a general humanism by aid of music, and in so doing make war impossible. These idealistic plans owe their origin to the old theory of Plato; that the state was the best which had the best music. Germany today has the worst music.

It is astonishing how much the embassies of the smaller states concern themselves with the music of their countries. There are at times high officials who are politicians and musicians or at least try to be both at one and the same time. I know of many a one of whom the politicians say he is a brilliant musician and of whom the musicians say he is an excellent politician. And at any rate sometimes the politician helps the musician when it is a question of getting a musical essay published or in arranging a concert. Whether the music has helped the politics of his country I wouldn't know.

Some Historical Examples

But let us now speak for a while of the history of music. Who does not remember in British history the Italian musician David Rizzio, the intimate friend of Mary Stuart, and through whose murder the history of Scotland took such a fatal turn? One of the most prominent diplomats of the Seventeenth Century was that important composer Augustino Steffani whose operas were among the most popular of his exciting times, to whom the introduction of the trio-episode in the French overture can be traced. But the house of Hanover employed Steffani's enormous diplomatic skill in the

Historical Instances of Intrigue and Suspicion— Wagner's Operas as a Medium for Propaganda— 'Libuše' Expresses Heroic Spirit of Czechs— Political Background of Some Famous Works

struggle for the electorship and the musician became a special ambassador at the German courts. On account of his political genius he was appointed by the Pope to be apostolic vicar, a rank corresponding to that of a cardinal. This is at least one case where a musician was also a successful politician.

Everybody knows that the Nazis have claimed Richard Wagner for their hero and maintain that the great composer paved the way for the Nazi ideology. There are writers even in this country who claim that the Nazi movement would not have been possible at all without Wagner's heroes and gods. Also Wagner's anti-Semitism is exploited much by the Nazis. On the other side, some have made capital out of the fact that Wagner might have been a Jew or half-Jew and thus have reduced the whole theory of the Nazis to absurdity.



Emperor Leopold I

Granted that Wagner was, perhaps, the son of Ludwig Geyer. But Geyer himself was not a Jew; his ancestors as far as the Seventeenth Century were Protestants. Richard Wagner was anti-Semitic only when he considered it to be advantageous. His son Siegfried abhorred all anti-Semitism—that I know from his daughter, who now lives in America. When Hitler came to Wahnfried, he visited only Frau Siegfried Wagner. Siegfried himself always managed to be absent on such occasions. He couldn't stand Hitler and that was likewise the case with his daughter Friedelinde, who was able, finally, to escape to Switzerland. Hitler gave her to understand that she had to come back to Germany immediately, otherwise he would have her fetched—dead or alive.

The granddaughter of Wagner—she is, because of her English mother, half English—was able to get to America, Mausi Wagner, as she is generally called, lives in New York



Giovanni Pergolesi

and is writing a book about Germany. She makes an impression like that of an English college girl, in spite of her characteristically Wagnerian nose.

Influence of Wagner and Smetana

One cannot deny that the Wagner operas have been magnificent political propaganda for the Nazis. They have irrational ecstatic and nebulous undercurrents as we can well see in the heroes and gods of the 'Ring' just as there were in the intellectual beginnings of Nazism fifteen years ago. All of them were supermen and the great Adolf alternately is Wotan or Siegfried. The black elves are, of course, the Jews and Communists and today also the Anglo-Saxon submen, and the whole thing is a symbol of the struggle of the master race. Siegfried and Sieglinde are the models of a German pair, picked for breeding with no consideration for family or blood relationship. They seem, however, to have paid no attention to the end of the story which emphasizes the inevitable catastrophe: "Verging wie Hauch der Götter Geschlecht", are the ominous words of "Götterdämmerung". Does Hitler know them?

Well, the heroic style of Wagner's music is, to be sure, capable of being the psychological basis of a beer cellar putsch. When Hitler gave his famous speech before the occupation of the Sudetenland, right after his threatening words followed the overture to 'Die Meistersinger'. It is said that the Wagnerian music which followed the speech on the radio inflamed the Sudeten Germans, and that the bloody strife which followed ushered in the fall of Czechoslovakia. I believe that Smetana's heroic operas 'Libuše' and 'Dalibor' were greatly responsible for the Czech movement for independence. It is no wonder that these operas were forbidden by the German censor in Prague. No wonder, when the brilliant Queen Libuše, in prophetic manner sings:

"My dear nation will not perish,
From deep misery it will rise again."

For propagandistic purposes various nations have claimed foreign composers for their own. That the greatest "French" composer, Gluck, was a German, made Vincent D'Indy so angry that in a lecture he summarily declared that Gluck just wasn't a German, but a Slav, because he was born in the vicinity of the Bohemian border. At a German university a Nazi musical historian was teaching. He assigned to a student a thesis according to which the great Czech composer of the Eighteenth Century, Johann Stamitz, could be nothing other than a German. The same professor had another student writing a thesis according to which Franz Schubert was no longer a Viennese but a Sudeten German composer. It was at the time just before the "Anschluss" and things Austrian were not so popular in Berlin. For that reason the professor abused for political purposes the Moravian and Silesian ancestry of the composer. But that is all typical European manipulation for which the American—God be praised—has little understanding.

In Salzburg there was a critic who seriously maintained that Bruno Walter could not be a

(Continued on page 26)

Hope for Orchestra Personnel Problem Seen by Kindler in Younger Ensembles

Situation Created by Draft Can Be Met by Drawing on Youthful Groups, Believes Conductor—Recruits Players for National Symphony from California Organizations

A POSSIBLE solution of the symphony orchestra personnel problem, brought sharply into view by present war conditions, is offered by Hans Kindler, conductor of the National Symphony, who has recruited new orchestra members from among the younger orchestras in the country, particularly from several in California.

It will be recalled that our present state of orchestral excellence arose from the fact that this country had musicians of every nationality to draw upon in the initial stages of orchestral development. Also there was gradually built up a reservoir of talent in the conservatories of the nation, and, more recently, in young training orchestras. Draft laws, as they now stand, deplete the ranks of symphonic orchestras, as well as immediately taking these young players who have become eighteen years of age.

In a statement bearing on this problem and its possible solution, Mr. Kindler says:

"This naturally creates an extremely precarious situation, and here is where such groups as I found on the Coast are and will constitute some of the few remaining sources of supply for the well-nigh despairing conductor.

"For in these groups there are boys and girls of ability who play every orchestral instrument. Hence the efforts of these groups and others such as the summer camps of Interlochen, etc., the splendid training orchestras of New York under Leon Barzin, of Boston, and Philadelphia, and Rochester, and Chicago, and even the many high school orchestras throughout the country, they all cannot be encouraged warmly enough. Theirs is obviously an activity of the greatest importance, now more than ever before.

"During a recent trip in search of orchestral material it was my good fortune to hear three youthful groups of student musicians in California who had been playing together for a comparatively short time, in each instance not more than four or five years at most. The results were little short of miraculous. In Los Angeles I heard the orchestra which was founded and conducted by Peter Merenblum. In San Francisco, the Junior Civic Symphony conducted by Julius Haug, and across the bay, in the cultured community of Berkeley, the Young People's Symphony Orchestra under

the guidance of Jessica Marcelli. The Merenblum group was divided into a junior or, as it was called, 'Pioneer' orchestra where the age limit of the members was twelve, and a senior group of the ripe old age of from twelve to eighteen. This division was necessitated by the rapid growth of the original ensemble. As it is, the senior orchestra consists of over ninety players. Each of these four different groups is technically amazingly proficient. In nearly every instance the compositions played were performed with the aplomb and brilliance of seasoned veterans, but never with the indifference which unfortunately is the occasional *sine qua non* of older and more tired groups of orchestral players. But what was still more remarkable was the individual character and style of the different performances.

"The Merenblum orchestra has played on several occasions for the movies (i.e., in the picture with Jascha Heifetz 'They Shall Have Music', and, during my visit, in the new M.G.M. production 'Russia' which Gregory Ratoff, himself an inveterate music lover, directed. The orchestra had an extraordinary brilliance in its tonal quality and played the excerpts for its latest picture (including parts of Tchaikovsky's Fifth Symphony) with an authority which was astounding. More than that, when I was asked to conduct them in the finale of the Brahms C Minor Symphony, they read the music and responded to any suggestions with an alert readiness and understanding which were a joy to experience.

No Age Limit for Players

"The group in San Francisco conducted by Mr. Haug was one of happy music making, in the best sense of the word. It reminded one of the good days of Europe's best amateur groups, all the more so as it does not restrict its players to any age limit.

"The Berkeley Young People's Symphony was extraordinary in a different way. It showed an unusual versatility among its players, none of whom were over seventeen. I heard them first in a finished performance of the 'Italian' Symphony by Mendelssohn. Then they studied Prokofiev's 'Peter and the Wolf' with good effect and ended with a reading of Smetana's 'Moldau'. This group had a quality which I cannot describe better than by the word 'distinguished'. In each of these ensembles there were young players of star quality, but what was more impressive was the high average of the playing throughout. For this all credit is due the patience, ability, and seriousness of purpose of the different conductors.

"Invariably there would be unexpected surprises. For instance, I was hunting for a tuba player for the coming season of the National Symphony Orchestra in Washington. In the Merenblum group I found one, a boy of sixteen, straight from his parent's farm. He had played only three times in this or any other orchestra. But tone, technique, and phrasing were unusually mature. Mr. Merenblum, knowing that I needed a tuba, warmly recommended him and generously offered to let me engage him should I, after an audition, approve of him, which I did.

Conductors' Task Difficult

"Let it not be forgotten that the task of the conductors of these orchestras is often heart-breaking. Just when, after many rehearsals and much gruelling work, the orchestra arrives at a point where it becomes a source of satisfaction to the conductor, one of the young men or women (and on the face of it, generally one of the better players) is taken to fill an opening

in a professional orchestra where an oboe or bassoon or horn player has been called to the colors. Be it said, to the lasting credit of the leaders of these groups, that I have never had any but the most generous co-operation in any of the numerous emergencies of these fateful years.

"Finally, may I point out that these orchestras, one and all, need encouragement of a more than ephemeral kind if they in turn are to survive. For whereas their conductors' efforts are largely a labor of love, there is in nearly every instance an urgent need of additional and better instruments, of orchestral scores and parts and the other necessary wherewithal of such groups. Their work, as I witnessed it in California, is of inestimable value and those patrons of the muse who are willing to help can do much with little in each case."

BOOSEY & HAWKES JOIN BOARD OF HAROLD HOLT

Cooperate With Impresario to Link British Empire in Music Development Plan

A working arrangement recently has been completed between Harold Holt, well known London impresario, and Messrs. Boosey & Hawkes, British music publishers, whereby a musical undertaking has been established which will link up



Harold Holt

Ralph Hawkes

the British Empire in a plan for musical development covering both the publishers' business and the presentation of musical artists throughout the Empire, and particularly in South Africa and Australia.

With this in view, Leslie Boosey and Ralph Hawkes have joined the board of directors of Harold Holt, Ltd., and plans are already under way for the All-Empire project.

ORCHESTRA REPORT

Net Deficit of \$9,000 for Season—Drive for New Subscribers

PHILADELPHIA.—Orville H. Bullitt, president of the Philadelphia Orchestra Association, reports that the organization's net deficit for the 1942-1943 season amounted to \$8,974 plus. The gross deficit reached \$67,073 plus but was reduced through income from the Philadelphia Orchestra Endowment Fund and contributions. Annual revenue was affected through the cancellation of some 20 concerts in the South and Mid-West due to transportation difficulties: the loss being calculated at approximately \$100,000. The ban on recordings also had its effect in curtailing income. Commenting at attendance at the Orchestra's 116 concerts, Mr. Bullitt stated that this averaged about ninety-three percent of capacity.

A special drive to interest labor unions in next season's concerts has been undertaken and the results are expected to be favorable with probably many new subscribers added to the rolls. Greater attention will also be given to stimulating the purchase of tickets for distributions to service men and women.

W. E. S.

ST. LOUIS OPERA LAUNCHES SEASON

'Balalaika,' 'Sunny,' and 'Rose Marie' Begin Silver Anniversary Year

ST. LOUIS.—Celebrating its silver anniversary the Municipal Opera opened its twenty-fifth season on June 3 with a brilliant presentation of 'Balalaika', which ran for thirteen performances and drew large crowds. There are free seats for both civilians and men in uniform and the season opened with a record-breaking season ticket sale.

Principal roles were sung by Martha Errolle and Bob Lawrence, the latter making his only appearance of the season. Regular attendants will miss his fine singing and acting, but he is returning to his profession of engineering. After an absence of several years, Leonard Ceely, a past favorite also, was in the cast along with Helen Raymond, Gordon Dilworth, Frederic Persson, Joseph Macauley and others. Isaac Van Grove, as conductor, did much with the score and the settings of Watson Barrett were again greatly admired.

The second week, opening June 14, brought Jerome Kern's 'Sunny' with its familiar 'Who' melody. Evelyn Wyckoff was vivacious and winning as Sunny Peters and teamed well with Gordon Dilworth in the vocal numbers. The dancing chorus had their first real fling and the ensemble showed a fine spirit.

Dancing Chorus Popular

The familiar music of 'Rose Marie', with music by Friml and Stothart, was the third selection, and its haunting 'Indian Love-Call' was effectively sung by Helena Bliss, a former St. Louisan. She was given a big ovation. The vocal work of Edward Roecker and Gordon Dilworth was also outstanding. Cynda Glenn, Frederic Persson, Joseph Macauley and Billy Kent completed the cast. The dancing chorus stopped the show with the 'Totem Pole' number.

A most responsive audience listened to a song recital by Roland Hayes at the Kiel Auditorium on May 29. Some years have passed since this fine singer has appeared before us. His program was typical, containing masterworks by Beethoven, Mozart, Schubert and the more modern composers, with a liberal number of Negro spirituals. Reginald Boardman was his accompanist. The concert was under the auspices of the Centennial Christian Church.

Ernst C. Krohn has been holding a series of student recitals at the College Club. The Little Symphony Association will present five Friday evening concerts during July with Stanley Chappell as guest conductor. Max Steindel will also conduct one of the concerts.

HERBERT W. COST

Salzedos Open Harp Colony

CAMDEN, ME.—Carlos Salzedo and his wife, Marjorie Call Salzedo, opened their Victory Summer Harp Colony of America the last week of June where they will hold master classes in orchestral and ensemble training until the end of September. This is their thirteenth year at the colony.

Daughter Born to Stella Andrevia Stark

A daughter was born to Stella Andrevia (Mrs. M. T. Stark) on June 19 at the Doctor's Hospital. The baby was named Nina Andrevia Stark. The parents' home is in Greenwich, Conn.

FOR SALE: HIGH CLASS CONCERT LIBRARY COMPRISING 2600 numbers for both small and full orchestra. Excellent for radio, high school or university orchestra. Can be inspected in New York City. For further particulars or appointment write to Justice Iglesias, 3175 Porter St., N.W., Washington 18, D. C. Will consider any reasonable offer. Library in first class condition.

Australian Broadcasting Commission Sponsors Full Beethoven Festival

Bernard Heinze Leads Orchestral Events in Melbourne and Sydney—Local Artists Heard as Soloists

MELBOURNE, AUSTRALIA

DESPITE depleted orchestras, and the transfer of many experienced soloists to the educational sections of the Armed Forces, civilian musical enterprise in Australia is by no means at a standstill.

Thanks to the enterprise of the Australian Broadcasting Commission, Sydney opened the 1943 concert season with a full scale Beethoven Festival—a formidable enterprise for the Harbor City—even in peace time—and a more than gallant gesture in time of war. Conducted by Professor Bernard Heinze, the orchestra presented the nine symphonies—the most significant of the overtures, and also collaborated with Australian soloists in the five piano concertos.

The artistic success of the Festival was distinctly furthered by the temporary residence in Sydney of the English violinist, Thomas Matthews, and his wife—the Australian born pianist, Eileen Ralph. These experienced and accomplished musicians contributed the entire sequence of the piano and violin sonatas—the pianist making a further appearance in charge of the solo portions of the Piano Concerto No. 4.

Local Artists Are Soloists

Of the four local artists—Beatrice Tange, Joyce Greer (Melbourne), Eunice Gardiner and Frank Hutchins—Miss Greer was the most distinguished. She attracted public attention in 1942 and has made great strides in the past year. In addition to the First Beethoven Concerto, she was heard in Sydney in the César Franck Symphonic Variations played (under Professor Heinze's direction) at three A.B.C.

concerts for school children. From Sydney, this talented girl went to Adelaide to open the orchestral season with Chopin's Second Concerto and appeared in the Melbourne Celebrity Season in Beethoven's 'Emperor' Concerto in June.

'Artists in Uniform' is the title of a weekly broadcast by means of which established soloists now with the Forces are enabled to keep in touch with their civilian audiences. Occasionally such soldier artists are permitted to make public appearances. Of these, Isidor Goodman, formerly of the Capitol Theatre, Melbourne, was guest artist in the Rachmaninoff C Minor Concerto at the opening concert this season of the Melbourne Symphony.

Jeanne Gautier Appears

Both as teacher and executant, the French violinist, Jeanne Gautier, is doing admirable work for

Jeanne Gautier, Active as Teacher and Violinist in Melbourne



musical education. In charge of the violin school at the Melbourne University Conservatorium, Miss Gautier is also a regular broadcaster and soloist in the various capital cities of Australia.

With the exception of William Herbert—an intelligent and seriously minded tenor, the soloists in the recent Melbourne production of Bach's 'St. Matthew' Passion fell short of requirements. The Philharmonic Society rose admirably, however, to the immense demands



Bernard Heinze, Who Conducted Sydney's Beethoven Festival

of Bach's masterpiece. The conductor was again Professor Heinze, whose energy and enthusiasm have carried him through to success.

A gratifying increase in small scale concert giving is noticed in Melbourne. The weekly lunch hour concerts for the Red Cross are still noted for fastidious and unusual programs, for which the musical public is largely indebted to the prime mover in this enterprise—the Melbourne composer-pianist Margaret Sutherland.

Two piano recitals of especial merit were given in Melbourne this month, for patriotic funds, by Vera Bradford (whose strong and dependable technique was acquired through post graduate study in the United States), and by a gifted girl, Mary Kiernan, whose work shows an unusual degree of poetic imagination.

Three orchestral concerts for War Funds were scheduled in June under the auspices of the Broadcasting Commission, while the veteran Czech pianist Edward Gollfriend and former collaborator with the late Henri Verbrugghen—was

to give a concert to aid those of his suffering compatriots now in exile.

Piano playing in the grand style is limited to the periodic appearances of the Polish pianist, Ignaz Friedman, now domiciled in Sydney. BIDDY ALLEN.

NBC SYMPHONY TO HAVE SPONSOR

General Motors Signs Radio Contract—Columbia Gets Philadelphians

The weekly broadcasts of the NBC Symphony, a sustaining feature of the National Broadcasting Company for the last six years, will be under the commercial sponsorship of General Motors for a year beginning Aug. 1, according to an announcement by Alfred P. Sloan, Jr., chairman of the board of General Motors, and Niles Trammell, president of NBC.

Simultaneously it was disclosed that the Philadelphia Orchestra has signed an exclusive three-year contract with the Columbia Broadcasting System for a weekly series of radio programs to be broadcast from the Academy of Music in Philadelphia on Saturday afternoons from October through April.

The NBC Symphony will be heard weekly at its customary time, 5 to 6 p.m. Sunday afternoons. Frank Black will conduct the Summer series, and the twenty-four-week Winter series, beginning Oct. 31, will be divided equally between Arturo Toscanini and Leopold Stokowski.

The Philadelphia Orchestra will be conducted by Eugene Ormandy, its regular conductor, who will be relieved by guest conductors from time to time.

"In the emergency of war," said Mr. Sloan in his announcement of the General Motors-NBC contract, "with its pressing demands upon everyone, it is important that we retain in so far as possible those educational and cultural activities which have so enriched Americans in all walks of life."

The NBC Symphony is now the second major orchestra to have commercial radio sponsorship. The United States Rubber Company sponsors the Sunday afternoon concerts of the New York Philharmonic-Symphony.

ORCHESTRA EVENTS ATTRACT TORONTO

Guest Conductors and Soloists Add to Interest of Summer Concerts

TORONTO—Ettore Mazzoleni, young Canadian conductor, was guest conductor of the Toronto Philharmonic for the first pair of concerts in June on the 3rd and 10th. Mr. Mazzoleni has conducted the orchestra in previous years and his many friends among the music lovers of the city have watched his work with interest. This year his programs did not show the keen appreciation of values as exhibited by other guest conductors.

On the first program the orchestra had as guest artists the Volkoff Canadian Ballet. This dance ensemble bears a close resemblance to the American Ballet Theatre and their dancing was warmly applauded. The orchestra furnished the musical accompaniment to the ballet. Purely orchestra numbers included selections by Wagner and Dvorak. It was a matter of surprise that the serious and sombre Franck Symphony in D Minor concluded a program that had been dominated by dance numbers.

On June 10 Bruna Castagna, contralto, was guest artist. Madame Cas-

tagna had not been heard previously in this city and a large audience gave the artist warm recognition when she came out on the platform. She sang three operatic arias with the orchestra and aroused her audience to enthusiastic acclaim. She responded generously with encores. Mr. Mazzoleni had chosen a happier program for the orchestra than at the previous concert, Mendelssohn's 'Hebrides' Overture and the 'Háry János' Suite of Kodály.

Kolar and Grainger Appear

On June 17 Victor Kolar conducted and the guest artist was Percy Grainger, pianist. Both have appeared in previous years at the Prom Concerts and a capacity house gave them a warm welcome. Mr. Kolar has a keen sense of values in arranging Summer programs which was evident in his selection of shorter numbers that added variety without detracting from the artistic values. There were works by Gluck, Mozart, Liszt, Strauss, Mendelssohn and Mussorgsky. Mr. Grainger played several solo numbers and was heard with the orchestra in excerpts from his suite, 'In a Nutshell'.

Mr. Kolar conducted again on June

24 with Nadine Conner, soprano, soloist. This was the first appearance in Toronto of Miss Conner and she immediately established herself as a favorite with the large audience that filled the Arena of the University of Toronto. Mr. Kolar again demonstrated his fine judgment in program building. The programs opened with the rarely heard Symphony No. 4 by Schumann and the final number was Enesco's 'Rumanian' Rhapsody No. 1. Miss Conner was heard in three operatic arias: Micaela's aria from 'Carmen'; 'Addio del passato' from 'Traviata' and the 'Jewel Song' from 'Faust'. She received a tumultuous ovation from the large audience and graciously responded with a number of beautifully sung lyrics.

A Joint Recital

James Melton, tenor, and Risé Stevens, contralto, gave a joint recital in London, Ont., on June 14. Both artists are well known to Canadian audiences and their appearance in a joint recital excited considerable interest. Mr. Melton again demonstrated his high art as a concert artist of first magnitude. Miss Stevens, who has sung in most of the leading cities of Canada, was warmly received. The program was made up of solo numbers and two groups of operatic duos.

The University of Toronto, at its

summer convocation, conferred the Honorary Degree of Doctor of Music upon the Reverend Alexander MacMillan, D.D., on June 3, in recognition of his work in the field of church music in Canada. The recipient is known throughout this country for his advocacy of the best music in the services of the Christian churches. He is the father of Canada's leading conductor, Sir Ernest MacMillan.

ROBERT H. ROBERTS

Walter Browne Sings in Ithaca

ITHACA, N. Y.—Walter Browne, tenor of Philadelphia, was heard in recital at Southside House on May 17. His program included Lieder by Beethoven, Schubert and Schumann, and aria by Donizetti, a group of Negro spirituals and songs by Martini, Jonson, Marshall and Dvorak. Agnes Milton was the accompanist.

Agnes de Mille Marries

BEVERLY HILLS, CALIF.—Agnes de Mille, dancer and choreographer, was married to Lt. Walter Prude of the Army Air Forces by the Rev. J. Herbert Smith in All Saints Church on June 14.

MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORP.

John F. Majeski, President

Walter Isaacs, Treasurer

Kenneth E. Cooley, Secretary

Executive and Editorial Offices

Suite 1401-8 Steinway Bldg.,
113 West 57th St., New York 19, N. Y.

Telephone: Circle 7-0522. Cable address: MUAMER

OSCAR THOMPSON, Executive Editor

FRANCIS Q. EATON, Assistant to the Editor

MAURICE B. SWAAB, Advertising Manager

EDWARD I. DAVIS, Production Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager,

Kimball Hall, 304 South Wabash Avenue. Telephone:

Harrison 4544. CHARLES QUINT, Correspondent.

BOSTON: GRACE MAY STUTSMAN, Correspondent, 88 Lake

Ave., Melrose, Mass.

PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 1945

North 33rd Street.

LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES,

Correspondent, 5386 Village Green, Los Angeles. DOR-

OTHY HUTTENBACH, Business Manager, 513 North Rodeo

Drive, Beverly Hills.

SAN FRANCISCO: MARJORY M. FISHER, Correspondent,

Alexander Hamilton Hotel.

ENGLAND: EDWARD LOCKSPERER, 55A High Street, Oxford.

Subscription Rates: U. S. A. and Possessions, \$3 a year;

Canada, \$3.50; Foreign, \$4. Single copies, twenty cents.

Unsolicited manuscripts cannot be returned unless accom-

panied by sufficient postage. Copyrighted, 1943.

Prizes for Soviet Composers a Wartime Incentive

EVEN in wartime, Soviet Russia remembers its composers. The grim struggle that would seem to require the concentration of all effort on organization for war, has not resulted in eclipse of the arts, and seven composers, together with a musical scholar who also writes music, have received high distinction for work completed in 1942. Each has been awarded the Stalin prize.

The scholar, Boris Asafyeff (Igor Gleboff) remained in Leningrad throughout the bitter months of the siege. Working under incredibly difficult conditions, he wrote during that period a large number of theoretical and critical treatises on diverse musical problems, as well as books on Glinka, Mussorgsky, Tchaikovsky and others.

In the foreword of an autobiography, as quoted in the *Moscow News*, are these words:

"This book was written in an unheated room with fingers that were numb with cold. It was written by day and by night, sometimes in a cold room, sometimes to the sputtering light of a candle. I do not take particular pride in working in a cold room, for I know that my hardships are nothing compared to those suffered by the men at the front. But I am proud to have written a book in the sixth and seventh months of the heroic defense of a beleaguered Leningrad, and I am proud to say that I am fully satisfied with my work."

That would seem to be the spirit of Russia's composers. Asafyeff himself produced during the siege two operas, two ballets a symphony, several song cycles, and a number of piano pieces, as well as his books and treatises.

Serge Prokofieff received a Stalin prize for his Seventh Sonata. This was written in addition to the opera 'War and Peace', '1941' Overture, a cantata, a string quartet,

a number of piano morceaux and music for the films. Both Prokofieff and Asafyeff belong to the older generation of Soviet composers. But among the others, Aram Khachaturian, Marian Koval, and Visam Shebalin were all born in the Twentieth Century and received their musical education after 1917. Khachaturian has a new ballet 'Gayane' that is described as the poetic embodiment of sunny Armenia. Marian Koval's opera 'Yemelyan Pugacheff' is said to have much in common with the operas of Glinka, Mussorgsky and Borodin. Shebalin's Fifth Slavonic Quartet includes Russian, Ukrainian, Czech, Serbian and Polish folk motives.

The still younger Mukhtar Asrafi, a Uzbek educated at the Moscow Conservatory, won a Stalin prize for his 'Heroic' Symphony, the first symphony ever written by a Uzbek. For music in the popular genres—songs and marches such as are popular in the Red army and on the collective farms and with the youth of the cities—Stalin prizes went to Nikolai Ivanoff-Radkevich and Vasili Solovyoff-Sedoi.

It is not difficult to understand the eager pride of the Russian composers in their work. Government recognition certainly is not the least of their spurs. These are times when creative music needs every such incentive. American composers may well look a little enviously at their Soviet confreres.

Sponsors for Broadcasts by Symphony Orchestras

WITHIN a period of a few weeks, two of the nation's leading orchestras, the New York Philharmonic-Symphony and the NBC Symphony, have concluded contracts providing for commercial sponsorship of their radio broadcasts. There are rumors that similar contracts may be in the offing for the Boston Symphony and the Philadelphia Orchestra.

It is too early to say whether or not these events indicate a trend. The Detroit Symphony was sponsored on the air waves for many years by the Ford Motor Company, although not under its own name, and other orchestras over the country have at various times been presented to radio listeners under the aegis of business firms.

The broadcasts have been models of restraint so far as the commercial or advertising element is concerned and have in no way detracted from the dignity of the musical institutions involved. Thus the fear, held in some quarters, that the broadcasts might be "cheapered" through the commercial association, should be, and has been, largely dispelled.

How much the sponsored broadcast may mean to the orchestras, financially (in the case of publicly supported institutions) is problematical. Any additional source of income is, of course, always welcome, but it is doubtful that radio fees ever would become controlling subsidies for the major symphonic bodies whose annual budgets lie in the neighborhood of half a million dollars. Nor would such fees make it possible for the orchestras to dispense with any appreciable part of their public backing. And that is as it should be, for as cultural institutions they must remain free agents without exterior compromises or compulsions. The important thing is that leading industrial concerns see the value, not only to themselves, but to the nation at large, of contributing to, and associating themselves with, our highest sources of musical expression.

Personalities



Vladimir Golschmann and Igor Stravinsky Look Over the Score of Stravinsky's 'Dances Concertantes'

Achron—The pianist-composer, Isidor Achron, is rapidly becoming known as a ping-pong champion. Specially arranged tournaments at the Merchant Marine Canteen, and the Stage Door Canteen in New York have featured him against crack ping-pong players in the armed services.

Lhevinne—The faculty of the University of Colorado was surprised when Josef Lhevinne volunteered to give a lecture on astronomy, a hobby which he has studied ardently. A large group of students, however, listened attentively while he discoursed on Flagstaff Mountain. At Bonnie Oaks, Wis., the pianist has an astronomical observatory converted from an old water tower. His friends dubbed it 'Josef's Tower'.

Miner—Thirteen months ago Franklin Miner was manager of the Indianapolis Symphony. Now he is Lieutenant junior grade in the United States Navy, on a survivor's leave from a torpedoing. His second in command threw him overboard after his ship was ripped and set afire in the Atlantic. He had just completed one of his phonograph concerts for the Navy men. He was picked up on a raft, but his \$700 record collection was lost.

Rodenberg—The author of 'The Key to Braille Music Notation', Lewis W. Rodenberg, received an award for outstanding services to the blind on June 16 at the offices of the American Foundation for the Blind in New York. Mr. Rodenberg's work unified the different systems of writing music in braille. The award was presented by Helen Keller.

Rapee—In addition to his duties as music director of the Radio City Music Hall, Erno Rapee is teaching a six-week course in the elements of celestial navigation at the School of Education in New York University which began on June 29. He recently finished a similar course at Hunter College. The conductor holds a Navigation Certificate in the Coast Guard.

Important to All Subscribers

THE Post Office, in order to facilitate the delivery of mail, has instituted a zone system in the larger cities of the country. If your city has a zoning system please be sure to let us have your COMPLETE address, thereby assuring the prompt delivery of your copies. **MUSICAL AMERICA**, 113 West 57th St., New York, 19, N. Y.

"POPS" SPONSORED BY LOCAL GROUPS

Fiedler Continues Series with Guest Artists—Pension Benefit

BOSTON.—The Pops concerts of the Boston Symphony continue to draw capacity audiences. Arthur Fiedler, conductor, is arranging some uncommonly attractive programs this Summer.

There have always been local groups which have sponsored a "night" at the Pops. This season the management has been put to it to furnish a sufficient number of nights for those who desired them, inasmuch as both the Army and the Navy have taken over the floor upon various occasions.

Bernard Weiser was heard in Grieg's Piano Concerto in A Minor. Ludwig Juht, double bass virtuoso, played a pair of his own compositions for double bass and orchestra, and Phil Saltman played the piano part in a Gershwin Medley which he arranged for piano and orchestra. On the evening when the Boston Navy Yard Supply Department "took over" the floor, Inspector Ralph Massaro was the soloist in the aria 'Vesti la giubba' from 'Pagliacci'.

Paul Cherkassky of the first violin section of the orchestra conducted an interesting program which anticipated by several nights the ninety-eighth Pension Fund Concert on June 27. Although the latter program had been announced, no inkling was given that Mr. Fiedler intended to surprise the audience with a conductor's "field day".

The first group of items comprised Sousa's March 'Stars and Stripes Forever', Rossini's Overture to 'William Tell', Rimsky-Korsakoff's 'Flight of the Bumble-bee' and the Tchaikovsky 'Marche Slav', conducted by Emil Arcieri of the percussion section. The second group of items included the Ballet Music from Gounod's 'Faust', the Largo by Handel and Ravel's 'Bolero', conducted by Louis Speyer, solo English horn player, and the final group consisting of the Strauss Waltzes, 'Tales from the Vienna Woods' and the Gershwin 'Rhapsody in Blue' (Jesús María Sanroma, soloist), was conducted by Rolland Tapley of the first violin section. In all, a successful evening and everybody happy.

Charles O'Connell was scheduled as guest conductor for July 4 and Eugene Plotnikoff, Russian conductor, on July 11.

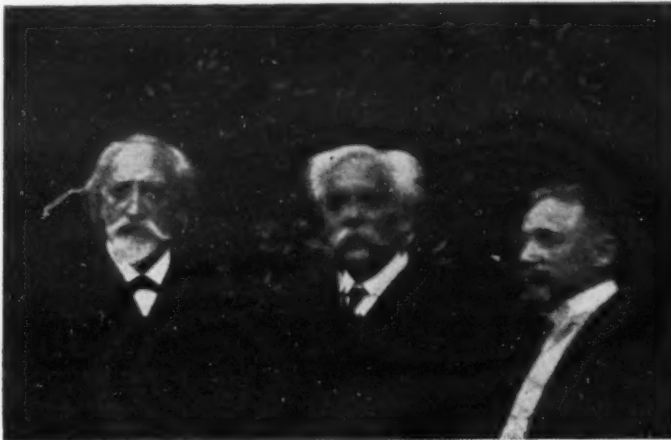
SONG CONTEST

Chicago Singing Teachers' Guild Plans Seventh Competition

CHICAGO.—The Chicago Singing Teachers' Guild schedules its Seventh Annual Competition for the W. W. Kimball Company prize of \$100, this season to be awarded to the composer submitting the best work for solo voice, with piano accompaniment.

What They Read Twenty Years Ago

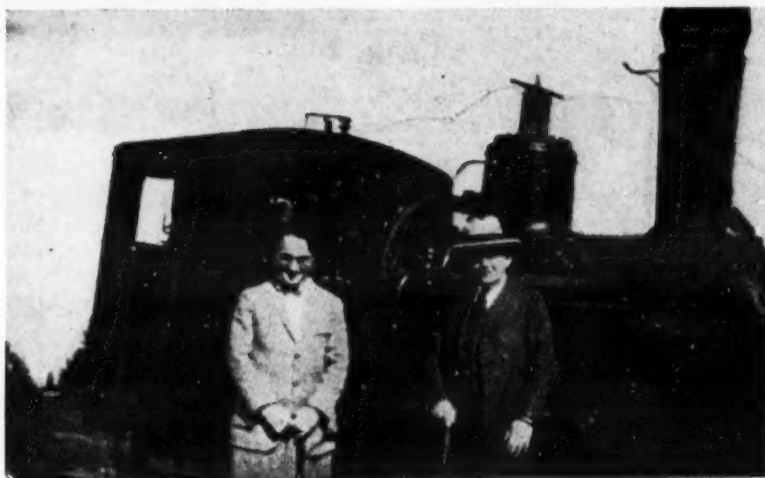
MUSICAL AMERICA for July, 1923



César Thomson, Famous Violinist-Teacher, Who Comes to Ithaca Conservatory in the Fall (Left), with Gabriel Fauré, Composer, and Louis Lombard, Composer and Author



Alfred Cortot (Left) and Jacques Thibaud Leaving for France



Guy Maier (Left) and Daniel Mayer, Concert Manager, in Front of Locomotive Used to Ascend the Summit of Mt. Revard in France

The Guild guarantees publication of the winning manuscript. Information may be secured by addressing E. Clifford Toren, 3225 Foster Avenue, Chicago, Ill. Such inquiries must contain stamped and self-addressed envelopes.

At the last meeting of the season the Guild re-elected John C. Wilcox, president; John T. Reed, vice-president; Mr. Toren secretary-treasurer; and Richard B. De Young, Thomas N. McBurney and Walter Allen Shultz as directors for the season beginning on Oct. 16.

GUESTS ARTISTS' PAY STATUS IS CLARIFIED

Treasury Declares Them "Independent Contractors"—Not Subject to Wage Freezes

Concert artists appearing as guest performers in radio productions are to be regarded as independent contractors so far as the Salary Stabilization Act is concerned according to a special ruling recently handed down by the Treasury Department. This places the earnings of guest artists, as such, outside the jurisdiction of wage freezes, salary ceilings and the like.

The Treasury also ruled, in accordance with the standard contract forms submitted by the American Guild of Musical Artists, that performers giving concerts, appearing as guests with symphony orchestras or making phonograph recordings also will be held as independent contractors. This federal ruling is advantageous to the artists, but those working within the State of New York will be liable to the state Unincorporated Business Tax and for them the benefits of the federal ruling might be lessened somewhat in certain cases.

Didn't Do Them Much Good
MANAGERS RECORD DISAPPROVAL OF BROADCASTING AT ANNUAL MEETING. Later development: SURVEY INDICATES RADIO DOES NOT DECREASE SIZE OF CONCERT AUDIENCE.

1923

Many Still Don't Know How
"English words must be seized in handfuls, as they live in the phrases, rather than picked out like dead specimens with nippers; they must rattle off with something of the clipped effect of ordinary speech, yet somehow be balanced and modulated into music, too." From an article by Daniel Gregory Mason on setting English texts to music.

1923

That Old Inferiority Complex
ITALIAN COMMITTEE FOR SALZBURG INTERNATIONAL FESTIVAL DESCRIBES SHARE ASSIGNED TO ITALY IN PROGRAMS AS "OBVIOUSLY INFERIOR."

1923

No Doubt at All

Last summer Hollywood Bowl concerts were successful enough to insure a continuance this year. California nights are ideal for music-making outdoors, and the Bowl series will no doubt become a permanent item in the calendar of America's summer music.

1923

No Hayes Office Here

The one form of dramatic art which seems hitherto to have escaped censorship is the opera. There everything goes, from murder to incest. Possibly this may be endured because not five per cent of the audience ever know what is happening and are simply interested in the music. (Mephisto's Musings.)

1923

Is This True?

On the whole, I think it will be found that great moderation in diet, especially in the use of intoxicants, is the order of the day with the musicians, the artists and also the actors and actresses, and that they have been able to find inspiration enough in the roles they played or the music they sang to enable them to give performances that aroused their audiences to enthusiasm. (Mephisto's Musings.)

1923

Any Better Now?

Present-day entertainments show a decline from standards of comic opera, says Victor Herbert. Suggests permanent repertoire theatre for operetta.

1923

Yes, It Is Dangerous

Is there any particular locality where the best voices of various ranges are found? G. J., Toronto.

While it is dangerous to make any generalization on the subject, it has been said that American sopranos, English contraltos, Italian tenors and Russian basses are the best. (Question Box.)

1923

Read the Cigarette Ads!

Has it ever been demonstrated beyond question that smoking is injurious to the singing voice? A. G. H.

No, not if indulged in in moderation. Some of the world's greatest singers are constant smokers. (Question Box.)

1923

Still Going Strong

Alexander Brailowsky, a Russian pianist who has been heard both in Europe and in South America, will play in America next fall. He gave more than eighty concerts in South America in the last two seasons.

1923

SUBSCRIBERS . . . desiring change of address

Report immediately any Change of Address direct to us

A REQUEST for change of address must reach us at least 15 days before the date of issue with which it is to take effect. With your new address be sure also to send us the old one, enclosing, if possible, your address label from a recent copy.

The Post Office will not forward copies to your new address unless extra postage is provided by you.

MUSICAL AMERICA
113 West 57th St., New York, N. Y.

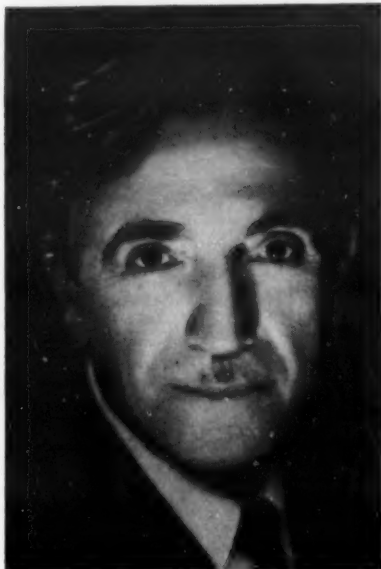
OPEN GOLDEN GATE FESTIVAL IN GROVE

Merola Launches Orchestral Summer Series—Budapest Quartet Appears

SAN FRANCISCO.—The annual Summer Music Festival in the Sigmund Stern Grove opened June 20 with an orchestral program conducted by Gaetano Merola. A week later five young San Francisco singers presented a program of opera repertoire numbers, most notable of the group being the contralto, Claramae Turner, who was heard in arias from 'Samson et Delila' and 'Carmen'. Others heard were Joseph Tissier, tenor; Martha Demeter and Bianca Bruni, sopranos; and Charles Goodwin, basso. Dora Di Tano supplied piano accompaniments.

The program on July 4 was appropriately assigned to the Treasure Island Band conducted by Samuel Ofenbach, chief bandmaster at that naval base. Soloists were John Lawrence, baritone, and John Tremaine, tenor.

Important music of the month is being made by the Budapest String Quartet at the Museum of Art where it began a series of six Tuesday evening programs on June 29. For the opening concert the quartet had the



Gaetano Merola

assistance of Germain Prevost for the two viola quintets—Mozart's in G Minor K. 516 and Brahms's No. 2 in G, Opus 111. The Quartet played was Milhaud's No. 11—an interesting modern work in four movements and as many moods. The entire program was played with meticulous perfection and care.

Local Recitalists Heard

Nicholas Goldschmidt presented Schubert's complete song cycle of 'Die Winterreise' with Carl Fuerstner playing the accompaniments. Managed by Mrs. Selby Oppenheimer, the concert was given in the Ballroom of the Western Women's Club on June 30 before a small audience of discriminating music lovers.

Abrasha Brodsky gave a virtuoso piano program in Veterans' Auditorium June 30, revealing excellent pianistic accomplishments.

Late May and early June brought the usual deluge of pupils' recitals, premature debuts—and at least one genuinely outstanding recital, namely, that given by Ferenc Molnar, violist, and Carl Fuerstner, pianist, at the Marcus Koshland home under the management of Mrs. Selby Oppenheimer. Mr. Molnar is violist of the San Francisco String Quartet.

Madelynne Greene, dancer, and the Anita Peters-Wright Dancers gave programs in the Holloway Playhouse which were distinguished by novel ideas and good costuming, the soloist revealing an especial flair for humor. Miss Greene was aided by Marjorie Scott, pianist, and Roy Donnelly, reader.

The Peters-Wright Dancers, ranging from children to adult professionals, under the direction of Lenore Peters Job, had the assistance of Marjorie Elworthy Young as pianist; Julia Haug, flutist, and Judith Job, reader.

The Modern Ballet Theater founded by Carol Beals assisted the Jewish Folk Chorus in its tenth annual program in the Community Playhouse and proved that song is a better dance accompaniment than spoken lines. Mischa Cefkin conducted the chorus which sang folk songs, mostly in Yiddish and Russian.

The twelve-year-old Elaine Damele was presented in piano recital at the Century Club, aided by her instructor, Samuel Rodetzky at the second piano.

The Pacific Musical Society elected Mrs. William Poyner as president for the ensuing year. Others elected at the last meeting were Mrs. Edith DeLee and Mildred Griffith, vice-presidents; Mrs. Joseph Pedroni, recording secretary; Mrs. Richard Hambrook, corresponding secretary;

Maybelle Kelly, financial secretary; Helen Regensburger, treasurer. Mrs. Theodore Wores, Mrs. Francis J. Redewill and Mrs. A. L. Moreggia were added to the board of directors which also includes Mrs. Milton S. Ray, Mrs. Antonio de Grassi and Johanna Kristoffy Onesti.

MARJORY M. FISHER

NATIONAL SYMPHONY LISTS WINTER SERIES

Kindler to Conduct Three More Years—Two Subscription and Youth Series Planned

WASHINGTON.—In spite of war-imposed handicaps, the National Symphony Orchestra is proceeding apace with its plans for its regular 1943-44 concert season. At the conclusion of its fund-raising campaign, the orchestra was \$21,000 short of its announced goal of \$115,000, a modest shortage in view of the strain of non-musical campaigns on Capital pocketbooks. At that, the management is confident the remaining sum will be contributed privately. So it has announced a full program for the Fall and Winter season. There will be eight concerts in the Wednesday all-subscription series; ten in the Sunday afternoon series; and five—an increase of two—in the highly successful "15-30" series for young people.

The manpower situation notwithstanding, the symphony management also hopes to augment the orchestra. In fact, Hans Kindler signed for three more years as conductor of the orchestra he founded with the understanding that its personnel would be increased to 100 or more within that period.

A. W.

French Writes "Story of Organized Audience Movement"

Ward French, vice-president of Community - Cooperative Concert Service, is the author of 'The Story of the Organized Audience Movement', a booklet outlining the progress of the plan, originated by Mr. French and Dema E. Harshbarger, which began with a tentative experiment in Battle Creek, Mich., in 1920, and has since grown to nation-wide proportions. There are also some comments on the concert business in general, reflecting the author's long experience in the field, which are of value to anyone who gives concerts or who contemplates giving them.

Rochester Subscription Drive Scores Success

ROCHESTER.—The annual subscription drive of the Rochester Civic Music Association netted 8,662 subscriptions this year, only 400 less than the previous year, according to A. N. See, despite the fact that the campaign had to be held in February, a month earlier than usual, and that the campaign was handicapped by blizzard weather.

Horne Fills Summer Dates

William Horne, tenor, who recently came under the management of the Metropolitan Musical Bureau of Columbia Concerts, Inc., was one of the singers engaged for the opening concert of Summer orchestral programs in Providence held at the Rhode Island Auditorium under the direction of Sigmund Romberg. On June 26, he was the soloist with the San Antonio Symphony. Mr. Horne is now appearing in Memphis in the four-week run of operetta at the Overton Park Shell, which opened on July 5.

BEECHAM TO CONTINUE AS SEATTLE CONDUCTOR

Monteaux and Bakaleinikoff Also Will Direct Symphony During Season

SEATTLE, WASH.—The main portion of Seattle Symphony concerts next season will again be conducted by Sir Thomas Beecham. In keeping with its policy of augmenting war service activities, the Symphony will hold a series of Sunday afternoon concerts with specially priced tickets for service men, and will present concerts at camps and bases.

Sir Thomas will return to Seattle to open the season on Sept. 29. He will conduct six regular subscription concerts. The December and January concerts will be directed by Pierre Monteaux and Vladimir Bakaleinikoff.

Another war service, provided by Ruth Allen McCreery and her staff in the Symphony office, is the "Symphony Studio", Schubert Hall in the Fischer Building. Each Sunday afternoon, hostesses are in attendance to entertain visiting service men with recordings of the master symphonies. So popular has the undertaking proved that two other studios have been opened with programs on Wednesday and Friday evenings and Saturday and Sunday afternoons.

Detroit Orpheus Club Heard

DETROIT.—The Spring Concert of the Orpheus Club, Detroit's pioneer all-male choir, founded in 1900, was given on May 4 in the Masonic Temple's Scottish Rite Cathedral. Appearing as guest soloist was the pianist, Gizi Szanto. Under the disciplined leadership of Charles Frederic Morse, who has been Orpheus Club conductor since 1911, the five-voice choir presented a well-varied program. The highlights were the Scottish Folk Song, 'The Hundred Pipers', 'Song of the Meadow Land' by the Soviet composer, Leo Knipper, and 'A Prayer for Peace', composed in 1938 by Alfred H. Johnson, who is now in service overseas. Gizi Szanto's solo contributions included brilliant playing of works by Brahms, Chopin, Mendelssohn, Liszt, Dohnanyi and Albeniz.



Helen ALEXANDER Soprano

Concert Management:

Vera Bull Hull
101 W. 55th St. N. Y. C.

BALLET RUSSE de MONTE CARLO

"A National Institution"
Now Booking Season 1943-44
UNIVERSAL ART, INC.
36 W. 44th St., New York City

BONELLI

Famous American Baritone
Metropolitan Opera Association
Concert Division
W. COLSTON LEIGH, INC.
521 Fifth Ave., New York, N. Y.

JAGEL

Tenor, Metropolitan Opera Association
Management: AUSTIN WILDER
745 FIFTH AVENUE, NEW YORK



"A most impressive performance."
—London
ROSE
GOLDBLATT
CANADIAN PIANIST
Met. American Music Foundation
139 East 47th Street, New York

Carola GOYA

In Her Colorful and Alluring Dances
"makes dancing look the easiest and leveliest activity on earth... she is surely the spirit of the dance made visible."
—Edward W. Wedson—Toronto (Can.) Daily Star
Personal Address: 143 E. 40th St., New York

GANZ

SEASON 1943-44

Address: Hotel Pearson
190 East Pearson Street
CHICAGO -2- ILLINOIS

FRANZ ALLERS

Conductor
BALLET RUSSE
DE MONTE CARLO

HERMAN ADLER

Conductor
Concert Management: Arthur Judson
113 W. 57th St. New York

ALICE TULLY

1401 Steinway Bldg., 113 West 57th Street, New York

DRAMATIC SOPRANO
OPERA—CONCERTS—
Guest Soloist with Orchestras

NEW YORK MARKS GRIEG CENTENNIAL

Branzell and Bull Are Soloists—Windingstad Leads Orchestra

The hundredth anniversary of the birth of Edward Grieg, Norway's great nationalist composer, was observed on June 15 in New York by a concert in Carnegie Hall under the sponsorship of the Crown Princess Martha for the benefit of the American Friends of Norway, Norwegian Relief and Camp Little Norway. An All-Grieg program was presented by an orchestra composed of members of the New York Philharmonic-Symphony, conducted by Ole Windingstad; Karin Branzell, contralto of the Metropolitan Opera, and Storm Bull, pianist, who appeared in his U. S. Navy uniform.

Mr. Bull, a descendant of both Grieg and Ole Bull, the noted Norwegian violinist, was heard in a romantic and thoroughly competent performance of the familiar Piano Concerto. Miss Branzell gave dramatic interpretations of the well-loved 'Last Spring,' 'A Swan' and 'A Dream'. Mr. Windingstad, now conductor of the New Orleans Symphony, proved his particular affinity for the idiom of his fellow countryman in carefully wrought performances of the 'Holberg' Suite, excerpts from 'Peer Gynt' and the Overture, 'In the Autumn', as well as in the accompaniments for the soloists.

Wilhelm Morgenstierne, Norwegian Ambassador to the United States, spoke feelingly, following the intermission, of the strong tie between the music of Grieg and the national history and aspirations of the Norwegian people. "Thirty-six years after his death," said the Ambassador, "Grieg is participating in a very real sense in our effort to throw off the yoke of Nazi tyranny."

Voge Opera Group Heard

An audience of good size enjoyed the opportunity proffered by the Voge Opera Group to observe steps in the preparation of young singers for opera as represented by members of the group on the stage of New York Times Hall on the evening of May 9. Excerpts from eleven operas, in Italian, German, Russian and English, were set forth by the young people in modern dress and without benefit of stage settings. Both single arias and ensemble numbers were included. A scene from 'Boris Bodunoff' was given twice by different singers so the audience could make comparisons. Among the participants were Inge Borge, John Bayer, Norma Sabel, Henry Kulkman, Alois Poranski, Gwendolyn Kieve, Marjorie Capo, Rudya Llyn, Marinus Kimmerer, Esther Howarth and William Findlay. Ernest Wolff provided piano accompaniments. The group also appeared in the Music Box Canteen on May 30.

Harold Kohon Recital

A program of violin music was given by Harold Kohon in Carnegie Chamber Music Hall on the evening of May 26, containing Mozart's A Major Concerto and Turina's Sonata (Espanola) as well as works by Desplanes, Fiocca, Wieniawski, Gershwin-Heifetz and Bazzini. Herman Magalief was at the piano. F.

Cornwall Presented in Musical

The American Woman's Association presented Burton Cornwall, bass, in a musicale on the afternoon of June 20. The program of four groups included works of Handel, Purcell, Parker, Thomas, Murray-Davey, Carpenter, Warren, Bridge, Besly and Bassett. Milne Charnley was the accompanist.

Summer Concerts at Stadium

(Continued from page 6)

on "The Fourth" were treated to a representative assortment of American music of today with emphasis on the light side. There were such tid-bits as Schuman's 'Newsreel', Copland's ballet music, 'Billy the Kid', Mr. Gould's own 'American Symphonette' and popular items like 'Stardust', 'Smoke Gets In Your Eyes' and 'St. Louis Blues'. The only self-confessedly serious music was Harris's 'Ode to Truth' which could just as well have been an ode to practically anything else.

20,000 on Gershwin Night

The traditional Gershwin evening scored its usual popular success on July 6 with 20,000 enthusiasts thundering their approval of brilliant performances of the Piano Concerto in F and the 'Rhapsody in Blue', given by Jesus Maria Sanroma with the orchestra under Mr. Smallens; Excerpts from 'Porgy and Bess' sung by Todd Duncan, Etta Moten, Harriet Jackson, Alma Hubbard and the Eva Jessye Choir, and three of the composer's orchestral works comprising 'Strike Up the Band', 'An American in Paris' and 'A Cuban

Overture'. As usual, encores were insistently demanded and cheerfully given.

A Viennese Night devoted to the popular music of old Austria in the dance rhythms of Lehár, the various Strausses, Robert Stolz and others, and ministered by Mr. Stolz in the role of conductor and Jan Peerce, John Corigliano and Jean Tennyson as soloists, attracted a crowd of 12,000 on July 8. The highlight of the evening came with the singing of Johann Strauss's 'Love Can Be Dreamed', Stolz's 'The Woods of Vienna Are Calling' and 'Lehár's 'Yours Is My Heart Alone' as sung by Mr. Peerce with fine lyricism and virtually perfect enunciation. Miss Tennyson's numbers included Sieczinski's 'Vienna, City of My Dreams', Lehár's 'Life Is But a Dream' and Oscar Strauss's 'My Hero'. She joined with Mr. Peerce in numbers by Benatzky and Strauss-Stolz.

Mr. Corigliano, concert master of the orchestra, played Lessner's 'Paprika' and Stolz's 'A Love Letter'. The orchestral numbers were the Overture to 'The Bat' and the 'Emperor' Waltz by Johann Strauss and three works by Stolz: 'Dreaming by the Danube', a potpourri of his most popular melodies, and a Fantaisie on melodies from Lehár's 'The Merry Widow'.

RONALD F. EYER

PASADENA COMPANY GIVES NEW 'CARMEN'

Special Dialogue and Business
Written by Houston—Paulee
Sings Title Role

PASADENA, CALIF.—The American Music Theater Inc. of Pasadena gave a new 'Carmen' in the Civic Auditorium on June 29. George Houston had written the dialogue and devised the new stage business and the result was good entertainment. Mona Paulee sang the title role in a rich, low voice and acted the part with intelligence and passion.

John Raitt was a magnetic voiced Escamillo and Joseph Sullivan an extraordinarily handsome Don Jose. Richard Lert conducted the Civic Orchestra and the performance reached a stunning climax in the tricky Quintet with Feank Brenneman as Dancairo and James White as Remendado.

The company will give 'Carmen' and 'The Barber of Seville' various places on the Coast this Summer.

Ralph Pierce, pianist, played June 24 in the Assistance League Playhouse and other advanced pupils of Ethel Leginska's were presented two successive Sunday afternoons in the Ebell Theater with a chamber orchestra by Leginska. Young Gilbert Reese, 'cellist, made his debut on June 25 in the Biltmore Music Room and displayed a good tone and interpretive talent. J.M.J.

Bell Chorus in Concert

The annual Spring concert of the Bell Chorus of New York was given in Town Hall on the evening of May 11. Under the direction of its able conductor, Thomas Richner, the comparatively small group of mixed voices gave a highly satisfactory account of simple, but effective, choral music of conventional stamp. Parts were well balanced, the voices were lyrical and well-blended and the diction generally was clear. Mr. Richner also proved himself a capable pianist in smooth

performances of several compositions for two pianos in which he was worthily assisted at the second piano by Claire Ross, accompanist for the chorus. The large audience received the program with evident enthusiasm. E.

SAN FRANCISCO PLANS

Opera Association Lists Two Series in War Memorial Opera House

SAN FRANCISCO.—The San Francisco Opera Association plans both its concert series next year in the War Memorial Opera House instead of having one in the Curran Theater as was the case this past season.

The evening series of eight events will include an unannounced opera by the San Francisco Opera Co. on Oct. 24; Marjorie Lawrence, soprano, Nov. 10; Ballet Russe, Nov. 17; Dorothy Maynor, soprano, Jan. 13; Jascha Heifetz, Feb. 16; Richard Crooks, tenor, and William Primrose, violist, Feb. 22; Robert Casadesu, March 13; and the Baccaloni Opera Co. March 27.

Eight Sunday matinees available to subscribers of the afternoon series are a San Francisco Opera Co. performance Oct. 24; Metropolitan Opera Quartet, Nov. 14; Ballet Russe, Nov. 21; Yehudi Menuhin, Jan. 2; Busch and Serkin, Feb. 6; Baccaloni Opera Co., March 26; Lawrence Tibbett, April 9 and Helen Traubel, April 16. M.M.F.

Welsh Festival Held in Warren, Ohio

WARREN, O.—The twelfth annual Eisteddfod, Welsh competitive festival of music and other arts, was held in three sessions at Harding High School on May 9 under the auspices of the Trumbull County Eisteddfod Association, Inc. A number of prizes were awarded, in traditional fashion, for solo and ensemble singing and other accomplishments.

RADIO CONCERTS BY PHILHARMONIC

Ormandy and Szell Lead Broadcasts—Pianists Are Soloists

The procession of guest conductors filling fortnightly engagements with the New York Philharmonic-Symphony in its weekly broadcasts from Carnegie Hall on Sunday afternoons continued with Eugene Ormandy and George Szell, and three pianists, Artur Rubinstein, Artur Schnabel, and Sgt. Eugene List, appeared as soloists.

Pierre Monteux brought his tenure to a close on June 13 with a performance of Tchaikovsky's Fourth Symphony and the Schumann Piano Concerto in which he had the cooperation of Mr. Schnabel as soloist.

Mr. Ormandy took the baton for an all-orchestral program on June 20, offering Brahms's Fourth Symphony, Strauss's 'Till Eulenspiegel' and Ravel's 'Daphnis and Chloe'. For his second appearance on June 27 he chose Prokofiev's Classical Symphony, Debussy's 'Danse' as arranged by Ravel, Kent Kennan's 'Night Soliloquy' and Dances from Falla's 'Three-Cornered Hat' in addition to the Third Piano Concerto of Beethoven, in which Mr. Rubinstein played the solo part.

A rousing performance of Sousa's 'Stars and Stripes Forever' was the only musical cognizance of the occasion taken by Mr. Szell when he assumed the leadership of the orchestra on July 4. The remainder of the program was given over to Beethoven's Seventh Symphony, Smetana's 'The Moldau' and the Overture to 'Tannhäuser'. On July 11, Mr. Szell had Sgt. List as solo pianist in Gershwin's 'Rhapsody in Blue', which concluded a list composed of the Overture to 'Oberon', Mendelssohn's 'Italian' Symphony, and Strauss's 'Don Juan'.

EASTMAN STUDENTS APPEAR IN RECITALS

Faculty Members and School Symphony Band Augment Concert Programs

ROCHESTER.—Recitals in the Eastman School Music graduation seasons at Kilbourn Hall for the first week in May included Anthony Bruno, clarinetist, and Mari Taniguchi, soprano, in joint recital on May 4; Eugene Altschuler, violinist, on May 5; Margaret Craig, 'cellist, on May 6; and Morris Krackmalnick, violinist, on May 7.

On May 10, Lorene Carpenter, violinist, and member of the Rochester Philharmonic, gave a recital at Kilbourn Hall. Miss Carpenter is also concertmaster of the Eastman School Senior Symphony, and a member of the faculty.

On May 12, Don Garlick, 'cellist, played in recital at Kilbourn Hall, and on May 13, Lyeva Plunkett, soprano, and Anthony Bruno, clarinetist, were heard in joint recital.

The Eastman School Symphony Band, Frederick Fennell, director, gave a concert at the Eastman Theatre on May 11. As usual, Mr. Fennell had a well selected program, and there was a large and cordial audience. On the program was William Schuman's 'Newreel in Five Shots' and Jack End's 'Floor Show'.

Other recitals at Kilbourn Hall included Elizabeth Enright, violinist; Dorothy Ziegler, trombonist; Doriot Anthony, flutist; Emily Oppenheimer, harpist; Martha McCrory, 'cellist; Dorothy Ornest, soprano, and William Whybrew, tuba player.

MARY ERTZ WILL.

SPALDING OPENS STARLIGHT SERIES

Coolidge Quartet Presented in Park—Le Roy-Scholz-Foster Trio Is Presented

WASHINGTON. — The Starlight Concerts in the Capital's fountain-studded Meridian Hill Park opened on Saturday, June 26, with a capacity audience of 3,000 on hand to greet Albert Spalding in recital. This was the first of the Saturday-Sunday series. C. C. Cappel is presenting this year, with recitalists and dancing and singing groups making up the list of guest artists, while the Wednesday series is devoted entirely to chamber music ensembles. Mr. Spalding was the feature attraction again on Sunday evening. On both occasions, he played a distinguished program containing few "pop" items. Audiences at the terraced park want their music "straight" at these events and frequently show greatest enthusiasm for the soberest composition.

On Wednesday evening, June 30, Mr. Cappel presented the Coolidge String Quartet in a program of three quartets: Haydn's Opus 77, No. 1; Dvořák's American Quartet; and Piston's Quartet No. 1. The playing of the Piston work was in line with this year's policy of giving one American work a hearing at each string quartet concert.

Over the Independence Day week-end, there were no concerts at Meridian Hill Park, but the fol-

lowing Wednesday, July 7, the LeRoy-Scholz-Foster Trio was heard in a program for flute, violoncello, and piano. The concert opened with Haydn's Piano Trio No. 38 in D Major, the violin part arranged for flute. Then Mr. Foster played the Chopin B Minor Sonata. He and Mr. LeRoy did the Bach Sonata in E Minor for flute and piano, while Foster and Scholz played Beethoven's Variations for cello and piano on a theme from Mozart's 'Magic Flute'. The final work on the program was a trio arrangement of Debussy's 'La Boite a Joujoux'. This listing gives a typical example of the kind of program Wednesday night audiences at the park respond to enthusiastically. It is a denial of the old notion that music presented al fresco must be at the picnic level.

At several of the Starlight Concerts there has been a sprinkling

of rain which the audience in each instance ignored.

Almost the only indoor concerts to be heard in the Capital these days are those at the two musically-minded art galleries—the National Gallery of Art and the Phillips Gallery. The free concerts Sunday evenings in the East Garden Court at the National Gallery have been particularly popular and heavily attended by service men.

Composer Conducts

Among the most interesting in that series were two conducted by Richard Horner Bales, youthful composer-conductor, who presented his own 'Music for Strings' at the second of this pair of concerts on June 20. The following Saturday afternoon, Albert Spalding, in town for the opening of the Starlight Concerts, gave a special recital in the same beautiful court setting for service men and women and their friends.

Risë Stevens to Appear In New Film with Crosby

Metropolitan Mezzo's Second Motion Picture Goes into Production in August

Risë Stevens, Metropolitan Opera mezzo, will face movie cameras for the second time when she begins production in August on a new picture for Paramount in which she



Risë Stevens

will appear with Bing Crosby. She and Crosby will be heard in a number of new songs written especially for them for this film.

Miss Stevens's first screen appearance was in Metro-Goldwyn-Mayer's 'The Chocolate Soldier' in which she starred opposite Nelson Eddy.

She will go to Hollywood from Cincinnati where she has been appearing in the Summer opera series, and it is expected that she will be busy in Hollywood right up to the beginning of her Fall concert season. In Cincinnati Miss Stevens has been heard in 'Mignon', 'Samson and Delilah' and her first American portrayal of the title role in 'Carmen'. She will rejoin the Metropolitan when it reopens in November.

Courboin Gives Summer Recital

BALTIMORE. — Despite the hot weather and gasoline rationing an audience that filled the Concert Hall of the Peabody Conservatory of Music greeted Charles M. Courboin of his Summer organ recital on July 11. The program included works by Handel-Guilmant, Franck and Saint-Saëns. Dr. Courboin is a faculty member of both the Winter and the Summer schools of the conservatory.

New Cincinnati Course Planned

CINCINNATI.—The new Cincinnati Concert Management will make its debut in the coming season with five attractions to be given in Taft Auditorium. The series will be inaugurated on Nov. 3 by Richard Crooks, tenor, and William Primrose, violist, in a joint recital, followed by Draper and Adler on Dec. 1; Robert and Gaby Casadesus on Jan. 26; Zino Francescatti on Feb. 16, and Lily Pons on April 21. These artists were engaged through Columbia Concerts, Inc.

Mrs. Bok Married to Efrem Zimbalist



Press Association, Inc.
Efrem Zimbalist with His Bride, the Former Mrs. Mary Louise Curtis Bok

Mrs. Mary Louise Curtis Bok, widow of Edward Bok, was married to Efrem Zimbalist, Russian-born violinist and composer, at the Curtis Summer home at Lyndonwood, Me., on July 6. The ceremony was performed in the afternoon by the Rev. F. E. Smith of Rockport, and was attended only by immediate members of the families.

The marriage came as a surprise even to members of the Summer colony and close friends. The former Mrs. Bok, daughter of the late Philadelphia publisher, Cyrus H. K. Curtis, founded the Philadelphia Curtis Institute of Music, of which Mr. Zimbalist has been director since 1941. She is sixty-six years old. Mr. Zimbalist's first wife was the late Alma Gluck, opera singer. He is fifty-four.

Mrs. Bok's first husband won the Pulitzer Prize for his autobiography,

'The Americanization of Edward Bok'. She has two sons, Cary William Bok, vice-president of the Camden Shipbuilding and Marine Railway Company, and William Curtis Bok. Mr. Zimbalist has a daughter, Mrs. Ogden Goelet, and a son, Efrem, Jr.

Schuster Elected to Board of Philharmonic-Symphony

Joseph Schuster, the first 'cellist of the New York Philharmonic-Symphony, was elected as musical member on the Board of Directors for the next four years. He will not play in the East this Summer because of a concert tour to the West Coast and Canada where he will spend his vacation.

He will appear as soloist with the Philharmonic-Symphony on Sept. 26 under the direction of Vladimir Golschmann.



Carroll Glenn and Eugene List

at the Riverside Church, New York. A reception was held following the broadcast at the home of the bride's parents.

Miss Glenn is twenty-two and Sgt. List, who is attached to the special service branch of the Army, is twenty-five. The couple will make their home in New York.

SERVICE MEN JOIN IN FOLK FESTIVAL

Dauphin County Annual Event in Harrisburg Entitled 'Americans All'

HARRISBURG, PA.—"This Is America" was the theme of Dauphin County's Eighth Annual Folk Festival, "Americans All", which was presented in the

Forum of the State Education Building, May 25. Military and Naval personnel of the Harrisburg area, the "Young America" chorus of Steelton High School and young women from the inter-American groups of Dauphin County made up the 400 participants in the festival. Over 3000 persons attended. The Dauphin County Folk Council presented the festival and Mary Barnum Bush Hauck, founder of the festival eight years ago, directed it under the auspices of the USO Program Services of the Indiantown Gap area.

Three distinct features made up the program. Lt. Erik Rhodes, former stage, screen and radio star, staged and directed the 'Ballad for Americans' which was sung by the "Young America" Steelton High School Chorus. These eighty students were attired in costumes representing a cross-section of America's social and working life. Lt. Rhodes sang the baritone lead.

Gunnar N. Martin, representative of the Norwegian Government and assistant director of the Royal Norwegian Broadcasting Company, sang a group of "Underground Songs" of Norway which are a new type of songs written after the invasion of Norway in April, 1940. Mr. Martin, a Nordic soldier, also told of his personal experiences when Norway was invaded.

Men and women from the various branches of our Armed Forces who had been professional musicians and entertainers in civilian life, foreign-born American soldiers and young women from the folk groups staged a scene, "This is America". This scene dramatized the "goings on" of a typical entertainment night in a Service Club in U. S. A. Post.

Captain M. Claude Rosenberry, A. U. S., Music Officer, has been music advisor for the festival since its founding. Dr. Willard L. Nash was the representative for the USO Indiantown Gap area. The folk artists who participated were: Chief Fireway, who officially opened the festival as it's native American; Hebrew; Russian; Negro; Serbian; Greek; Italian; Croatian; German; Chinese and Rumanian.

Mr. O. H. Aurand, superintendent of Steelton High School, authorized the participation of the "Young America" chorus. Members of this chorus were all third generation of foreign-born parents and the parents are all engaged in war industries. W. R. Stonesifer conducted the chorus and Russel Sheets was the pianist.

The 32nd Armored Regimental Orchestra, 3rd Armored Division, conducted by Sgt. Charles Bills, played the orchestral score for the 'Ballad for Americans' and furnished the music for the "This is America" scene. Corp. Saul Adelstein, Special Service Staff of Indiantown Gap Military Reservation, acted as Master of Ceremonies for the Service Club scene.

Boepple Joins Music Press Board

At the final Summer meeting of the Board of Directors of Music Press, Inc., Paul Boepple, director of the Dalcroze School and conductor of the Dessoff Choirs, was elected to serve on the Board during the ensuing season. He will be one of eight acting for the firm in the absence of Richard H. Dana, president, on leave with the Armed Forces. Mrs. Anna C. Moly-

neaux was elected to serve as business manager, Mrs. Donald K. Congdon, executive secretary. Publication plans for the Summer include Henry Cowell's two-part songs for women's voices entitled 'American Muse', a collection of classic rounds and canons edited by Herman Reichenbach and an edition of eight Handel arias for baritone voice by Ernst Victor Wolff.

RUDOLPH GANZ ACTIVE

Conductor-Pianist Completes Series with Orchestras

The season of 1942-1943 has been a busy and varied one for Rudolph Ganz. He conducted six programs for the Young People's Concerts given on Saturday mornings in Carnegie Hall with the New York Philharmonic-Symphony. In addition he led four Concerts for Young People of the San Francisco Symphony.

Appearances with the St. Louis Symphony both in St. Louis and in Chicago, with the symphony orchestras in Memphis (Tenn.); Oakland (Calif.); Modesto (Calif.); Grand Rapids (Mich.); Muskegon (Mich.); Reading (Pa.); and recitals in Baltimore (Md.); Chicago (Ill.); Shreveport (La.); Monroe (La.); Jackson (Miss.); Bronxville (N. Y.); Pine Bluff (Ark.); and Monmouth (Ill.) and lectures on 'Modern Music' before important clubs were among his other engagements.

He also gave recitals before uniformed audiences at Barksdale Field (La.), at Moffat Field (Calif.) and at Great Lakes (Ill.) with the Navy Band under the direction of Lehman Engel.

At present Mr. Ganz is correcting the proofs of his Piano Concerto in E Flat which will be published shortly by Carl Fischer, Inc.

Martinu Work Scheduled

The first novelty which Artur Rodzinski, musical director of the New York Philharmonic-Symphony, plans for the 1943-44 season is the 'Concerto da Camera' of Bohuslav Martinu. It was composed in the Summer of 1941 and is written for violin solo, string orchestra, piano and drums, in three movements. Ruth Posselt will be the violin soloist. The premiere is scheduled for the evening of Jan. 5, at Carnegie Hall; it will be repeated on the afternoon of Jan. 7.

ASCAP Contributes \$4,966.46

The American Society of Composers, Authors and Publishers on June 17, turned over a check for \$4,966.46 to the Armed Forces Master Records, Inc., the organization supplying men in the Service with recorded libraries of music. The sum was the proceeds from the Rachmaninoff Memorial Concert sponsored by the Society on June 1, at Carnegie Hall.

Washington Chamber Music Guild Offers Quartet Award

WASHINGTON, D. C.—The Chamber Music Guild of Washington, which has for the past two seasons sponsored concerts by the Guild String Quartet, will award \$500 for the best quartet submitted by Nov. 30 by a citizen of the Americas. The only qualification is that the work must be written for performance by a regular string quartet, since it will be given its first public performance by the Guild String Quartet. Any citizen of

the twenty-one American republics is eligible to enter the contest. All manuscripts should be addressed to the Chamber Music Guild of Washington, D. C., 1604 K Street, N. W.

Ballet Russe to Give 'Red Poppy'

'The Red Poppy', a ballet by Gliere, will be presented by the Ballet Russe de Monte Carlo next Fall with choreography by Igor Schwetoff who danced in the original production in Moscow.

METROPOLITAN MUSICAL BUREAU

Division

COLUMBIA CONCERTS Inc.

Announces Among Its Artists & Attractions for terms and dates apply to

Metropolitan Musical Bureau, Inc.
113 W. 57TH ST., NEW YORK CITY



LILY PONS

Metropolitan Opera Association
Baldwin Piano Used

TWO COMPLETE OPERA PRODUCTIONS

Rossini's "Barber of Seville"
Donizetti's "Don Pasquale"

starring

SALVATORE

BACCALONI

of the Metropolitan Opera
with Complete Scenery and Costumes

Transcontinental Tour
February, March, April, 1944

TRAPP

FAMILY

SINGERS

Dr. F. Wagner, Conductor

Unique programs of classical and folk music (Authentic costumes)

SPALDING

The Great American Violinist

Helen Olheim

American Mezzo Soprano

Metropolitan Opera Association

Joint Recital

PAUL DRAPER

Tap Dancer Supreme

and

LARRY ADLER

Harmonica Virtuoso

Transcontinental Tour

JOSEF HOFMANN

Now Booking—January to May 1944

Exclusive Management: METROPOLITAN MUSICAL BUREAU, INC.
Division of Columbia Concerts, Inc., 113 W. 57th St., N. Y. City

STEINWAY PIANO

METROPOLITAN MUSICAL BUREAU

Division

COLUMBIA CONCERTS Inc.

Announces Among Its Artists & Attractions for terms and dates apply to

Metropolitan Musical Bureau, Inc.
113 W. 57TH ST., NEW YORK CITY

GLAMOROUS

SLAVENSKA

Leading Prima Ballerina,
Ballet Russe de Monte
Carlo, Star of Motion
Picture, "Ballerina"



and her

DANCE ENSEMBLE

First Trans-continental Concert Tour
Jan., Feb., March, 1944

PAUL ROBESON

The Great Negro Singer

Vronsky & Babin

PREMIER DUO-PIANISTS
Steinway Pianos

FIRKUSNY

CZECH PIANIST

Steinway Piano Used

WILLIAM

HORNE

American Tenor

CONCERT • OPERA • RADIO

Enya

GONZALEZ

Philippine Soprano

World Famous

General Platoff

Don Cossack Russian Male Chorus

and Dancers

Nicholas Kostrukoff

Conductor

Transcontinental Tour

NATIONAL SYMPHONY NAMES NEW MANAGER

J. Erwyn Mutch Succeeds J. P. Hayes, Now in Training as a Lieutenant in the Navy

WASHINGTON, D. C.—J. Erwyn Mutch, of New York, has been appointed manager of the National

Symphony, it was announced by Walter Bruce Howe, chairman of the orchestra's administration committee, replacing, for the duration, J. P. Hayes, manager for the past two years, who recently was commissioned a Lieutenant (j. g.) in the Navy. Lt. Hayes is now in training at Babson Institute, Wellesley, Mass., pending assignment to active duty.

Mr. Mutch, the new manager, is both a musician and a business man. A student of Jean de Reszke, he was baritone soloist for twelve years at the Cathedral of St. John the Divine, New York. He has also been active both as a musician and as an organizer for the Community and Civic Concerts Services. For the past six years he has been sales promotion manager for the Hammond Instrument Co., New York, and leaves this position to take over the management of the National Symphony.

Mischel and Jan Cherniavsky Plan Extended Tour

Mischel Cherniavsky, 'cellist, and his brother, Jan Cherniavsky, pianist, will begin a tour in joint recitals through Canada on Oct. 1, followed by appearances in the Middle West and in California and a series of ten performances in Mexico in March. Both also will be heard in the Town Hall, New York, Mischel appearing there on Dec. 5, and Jan on Jan. 10. Mischel appeared with the Montreal Symphony at the Montreal Musical Festival, under the baton of Sir Thomas Beecham, on July 10.

Rabinof to Tour Under Rubinoff Management

Benno Rabinof, violinist, will begin a coast to coast tour on Oct. 1 under the direction of Phil Rubinoff who recently assumed the management of Mr. Rabinof's concert appearances.

HAENSEL & JONES Division
André Mertens Horace J. Parmelee
COLUMBIA CONCERTS Inc.
113 West 57th St., New York, N. Y.
INCLUDES for SEASON 1943-1944

CROOKS

BAUM

CASTAGNA

DAME

DILLING

HUEHN

MALCUZYNSKI

MILANOV

MORLEY & GEARHART

REGULES

STEBER

TRAVERS

VARNAV



Anne Brown Bruno

Anne Brown Engaged for Gershwin Film

To Appear in 'Rhapsody in Blue', Warner Brothers' Picture Based on Life of Composer

Anne Brown, soprano, has been engaged by Warner Brothers and Jesse Lasky for a leading role in their next production, 'Rhapsody in Blue', the story of which is based on the life of the late George Gershwin.

Miss Brown, who has long been identified with the role of Bess in Gershwin's 'Porgy and Bess', will be heard in several familiar songs from that popular folk opera. She is now in California where she is scheduled to appear as soloist with the Los Angeles Philharmonic, under Miklos Rosza, on July 31 in Hollywood Bowl.

It is expected that the soprano will start production on the Gershwin film immediately after her Bowl appearance and that the picture will be released early in the Fall. Other featured players will be Oscar Levant, Paul Whiteman



NATIONAL SYMPHONY MANAGER SWORN INTO NAVY

J. P. Hayes, manager of the National Symphony, Washington, for the last two and a half years, is shown here as he was sworn into the Navy as a Lieutenant (j.g.), Supply Corps, U.S.N.R., by Commander O. J. Gullickson (left), commanding officer of

the Office of Naval Officer Procurement, Washington, D. C. Mrs. Hayes (the former Evelyn Swarthout, concert pianist), and Dr. Hans Kindler, conductor of the National Symphony, watch the ceremony. Lt. Hayes is now in training at Babson Institute, Wellesley, Mass.

and his orchestra, and Al Jolson.

When 'Rhapsody in Blue' is completed, Miss Brown will undertake an extensive concert tour, under the exclusive management of Albert Morini, which will take her through this country and into Canada.

SORORITY REACHES ITS 40TH ANNIVERSARY

Mu Phi Epsilon National Executive Committee Lays Plans for Participation in War Activity

The national executive committee of Mu Phi Epsilon held a three-day meeting recently in preparation for the Fall season in which will occur the fortieth anniversary of the founding of the society. In addition to the regular business of caring for its many active and alumnae chapters, the committee laid extensive plans for the participation of the society in national war activities; \$10,000 from its national treasury and \$1,000 from the treasury of the National Alumnae Association were invested in War Bonds.

The Mu Phi Epsilon Music School at Gad's Hill Settlement in Chicago has long been an important project of the society, supported primarily by the Chicago groups and by gifts from the active and alumnae chapters throughout the country. The executive committee, feeling that now, more than ever, music offers a means of using the leisure time of children and adults advantageously, gave an additional gift of \$500 to the school.

The executive committee is an inspiration to the members of the sorority, for four of them are musicians, actively engaged in the profession, and the fifth is a musician who has turned to war work on the West Coast for the duration. Three of the committee gave of their talents in a program presented for the members of the four chapters in the Twin Cities: Ava Comin Case, pianist of the University of Michigan, Mabel Henderson, contralto of St. Louis, with Dr. Charlotte Klein of Washington, D. C., at the piano.

This program was preceded by a dinner in honor of the national officers at the Curtis Hotel in Minneapolis. The other members of the committee are Margaretta Walker of Los Angeles national first vice-president and Etelka Evans of the Cincinnati Conservatory, editor of the sorority magazine, *The Triangle*.

CONCERT MANAGEMENT
VERA BULL HULL
101 West 55th St., New York, N. Y.



Barbara
DARLYS
Dramatic Soprano

Lillian
STEPHENS
Soprano

GREENVILLE GIVES ANNUAL FESTIVAL

Lewis Directs Bach Choir and Music Forces of Furman University

GREENVILLE, S. C.—The sixth annual Festival of Music, H. Merrills Lewis, director, attracted record-breaking attendance on each of the



H. Merrills Lewis

two evenings, recently, in the Woman's College Auditorium. Men in uniform of the armed forces from the several nearby camps gave new color and significance to the audience. Mr. Lewis conducted the Bach Choir of Greenville and Music School of Furman University and the String Orchestra in a program of J. S. Bach, Haydn and Mozart.

A three-panel program was presented on the opening evening, consisting of Haydn's Symphony in G; Mozart's Sonata in D for two pianos (K. 448); and Mozart's comic opera, 'Bastien and Bastienne'. The orchestra under the exacting baton of Mr. Lewis gave a pleasing reading of the Haydn 'Surprise' Symphony. The Mozart Sonata was performed by Mona Howard and Joan Newstead, faculty members of the Woman's College and School of Music of Furman University.

'Bastien and Bastienne' was conducted by Dupre Rhame, faculty member of the Music School of Furman University. The stage direction was under the artistic guidance of Annie Louise May, also of the University faculty. The Theatre Workshop in building the stage set for the one-act requirement, revealed ingenuity and artistry.

The cast and chorus consisted of students in the university. Vocally and histrionically the principals gave a splendid account of themselves and the chorus was lively.

On the second evening, the Bach Choir of 100 voices, assisted by the Greenville Orchestra of forty-two players, Mr. Lewis conducting, was heard in works by J. S. Bach and Mozart.

The Choir in its opening group of-

ferred Bach chorales, including 'Break Forth, O Beauteous Heavenly Light', 'Ruler Art Thou of Earth and Sky', 'On Jesus All My Love Is Cast', 'All Praise to Thy Great Merit' and Cantata 180: 'Deck Thyself, My Soul With Gladness'.

The Orchestra, strings only, gave the four movements of the Mozart 'Eine Kleine Nachtmusik', playing with beauty of tone. The full orchestra accompanied the Choir.

Choir Sings Cantata

The Choir reached a stirring climax in its magnificent singing of Cantata 106: 'God's Time Is the Best Time', by Bach, and 'Ave Verum Corpus' (K. 618), and 'O God, When Thou Appearest' (K. 345), by Mozart. The soloists in the Cantata were Clifford B. Denison, tenor, and Arnold E. Putnam, bass. To Lennie Lusby, director of the violin department, much credit is due for the schooling of the String Orchestra.

Clifford B. Dinson is president of the Bach Choir, Arnold E. Putnam, vice president; Irene S. Johnson, secretary; Annie L. McPherson, treasurer; Mrs. Philip K. McKnight, accompanist. HELEN KNOX SPAIN.

Merriman Honored in Cincinnati

CINCINNATI.—Nan Merriman, winner of the \$1,000 award of the National Federation of Music Clubs, was the guest of honor at a dinner upon her return to Cincinnati. More than one hundred and fifty Cincinnati patrons of music attended and each signed his name to a scroll. In 1942-1943 Miss Merriman attended the College of Music of Cincinnati as the first Sidney Pritz Scholarship winner, taking special courses and repertoire with Mme. Lotte Leonard. The dinner was given under the auspices of the College. Miss Merriman is now in New York where she is making radio appearances over NBC.

Seattle Musical Club Lists 1934-44 Attractions

SEATTLE, WASH.—The Ladies' Musical Club calendar for 1943-44 lists John Charles Thomas, Sept. 29; Florence Kirk, soprano, Nov. 9; Anne Brown, Negro soprano, Jan. 20; Carroll Glenn, violinist, and Claudio Arrau, South American pianist, both in March, 1944. Eight Monday Musicales will be given by members of the club, beginning in October and continuing through May. N. D. B.

Esplanade Concerts Scheduled

BOSTON.—The Esplanade Concerts of which Arthur Fiedler is founder and conductor, will be given at the Hatch Memorial Shell on the Charles River Embankment. This is the fifteenth season of these concerts which the public may attend absolutely free. The orchestra of seventy-five Boston Symphony players will be conducted again by Mr. Fiedler. In cooperation with the Metropolitan District Commission, the concerts will be given every evening except Monday, from July 22 through August 18. A series for children will be given on Wednesday mornings.

Gonzalez Appears in Toronto

TORONTO.—Enya Gonzalez, Filipino soprano, returned to Toronto in June for her fifth appearance in four years. The occasion was the commemoration held in the Maple Leaf Garden, 'Salute to Our Russian Ally', celebrating the second anniversary of Russia's entry into the war. Miss Gonzalez shared platform honors with Canada's Prime Minister, Mackenzie King, and the Honorable Joseph E. Davies, former American Ambassador

to Russia. This Summer Miss Gonzalez will sing for War Bond rallies and at U. S. Army camps and naval bases. On June 29, she sang for the men at New York's Stage Door Canteen.

DEFAUW SHAPES SEASON IN CHICAGO

Symphony Programs to Include Novelties—Finances Are Good

The fifty-third season of the Chicago Symphony will open in Orchestra Hall on Oct. 14 under the supervision of Désiré Defauw, the orchestra's new musical director and conductor, and his associate, Hans Lange. The price scale remains the same and there will be the usual number of concerts. Mr. Lange's appearances will be arranged in four or five periods of two weeks each.

Mr. Defauw announces that the programs for the season will follow an integrated plan designed to work out "a sort of history of symphonic literature". The first program will include the first performance of the Frederick Stock's arrangement of a string quartet by Schubert, the late conductor's last transcription for orchestra.

First local performances of a number of works, many of them by American composers, also are contemplated. Entire programs will be devoted to Beethoven, Brahms, Tchaikovsky and Richard Strauss, and a Mozart cycle, extending over two weeks, will be given by Mr. Lange with the assistance of Artur Schnabel who will play five of Mozart's piano concertos.

The orchestra management is optimistic about prospects for the season financially. Eighty-seven per cent of the season subscribers already have renewed their subscriptions, and the sustaining members' fund, which aimed at \$50,000, has passed the \$53,000 mark.

Beecham Arranges Handel Works

Sir Thomas Beecham has completed a new suite of Handel pieces arranged and orchestrated by him. It is entitled 'Amaryllis' and will have its first performance when Sir Thomas conducts the work with the Orquesta Sinfonica in Mexico City on July 23. Sir Thomas has also completed a Fantasia for Piano and Orchestra, based on themes by Handel. This will have its first performance at the Town Hall Endowment Series on March 15, 1944, conducted by Sir Thomas and played by his wife, Betty Humby Beecham.

Los Angeles Plans Russian Program

LOS ANGELES.—A program of Russian music, song and dance will be given on Sunday afternoon, Aug. 22, at the Greek Theatre in Griffith Park. Participating artists will be Maria Kurenko, soprano; Shura Cherkassky, pianist, and Constantin Bakaleinikoff, conducting a symphony orchestra, and Michael Panaieff, of the Russian ballet and his partner Audray Myland. The festival is presented by Mary Bran.

Leona Smith Wins Award

The Ossip Gabrilowitsch Scholarship Fund Award of the National Orchestral Association for the season 1942-43 was given to Leona May Smith, trumpet player of the orchestra of the Association at its luncheon following the last rehearsal of the season on April 28. Miss Smith is to play first trumpet with the Chautauqua Symphony this summer. She has appeared as soloist with Edwin Franko Goldman, Erno Rapee, Fred Waring, at Roxy Theatre and Radio City Music Hall, and has also headed the

brass departments of the Horace Mann School for Boys and the Darien High School, in Darien, Conn.

LeBlanc Is Soloist in Montreal

Arthur LeBlanc, Canadian violinist, appeared as soloists in the Mendelssohn Concerto with the Montreal Women's Symphony under Ethel Stark in the Plateau Auditorium on May 6. The event was the climax of a very busy season for the violinist who appeared with other orchestras and also gave over forty recitals in Canada and the United States.

CONCERT MANAGEMENT
ARTHUR JUDSON, Inc.
Division
COLUMBIA CONCERTS, INC.
113 West 57th St., New York, N. Y.
INCLUDES FOR 1943-1944

BARTLETT
AND
ROBERTSON
Internationally Famous Duo Pianists
Steinway Pianos

HILDA
BURKE
Leading Soprano
Metropolitan Opera Association

ROBERT
Weede
American Baritone
Metropolitan Opera Association

Kathryn MEISLE
AMERICA'S BELOVED CONTRALTO
Metropolitan Opera Association
San Francisco Opera Association

Gambarelli
PREMIER DANSEUSE
Metropolitan Opera Association
"AN UNFORGETTABLE VISUAL EXPERIENCE"

LANSING
HATFIELD
American Baritone
METROPOLITAN OPERA ASSOCIATION

ARTHUR LeBLANC
Canadian Violinist
"Exceptional gifts." N. Y. Times
"To many . . . the ideal violinist." Toronto Telegram

JOHN DUDLEY
Tenor
Metropolitan Opera Association
CONCERT - OPERA - ORATORIO

RAY HALMANS

Concert Management
Former associate of the late Richard Copley
119 West 57th Street
New York, N. Y.
Includes for Season 1943-1944



John
KIRKPATRICK
Pianist



Ida
KREHM
"When an Ida Krehm is at the keyboard, the piano comes into its kingdom."



Emanuel
LIST
Leading Basso
Metropolitan Opera

NEW MUSIC: Songs and Organ Music Issued

FREDERICK JACOBI WRITES A FANTASY FOR THE VIOLA

THE viola-and-piano literature is enriched by the appearance of a Fantasy composed by Frederick Jacobi, just published by Carl Fischer. With its ample proportions and its authoritative writing this is a work of strength and significance that not only will adorn the program of any viola recitalist but will redound to the credit of music written by American composers.

The dimensions of the work are indicated by the fact that it covers sixteen pages of viola-and-piano score. Opening with an eloquent Largo-movement, which gives way to the Allegro Appassionata that is to prevail, it is alternately broadly lyrical and dramatic in style, with long-breathed phrases of expressive intensity. There is a widely ranging imaginativeness as well as a fine spaciousness of line and design in general. Players of mature musicianship and technical accomplishment are required for both the instruments involved.

ANCIENT HEBREW MELODY AS A 'PRAYER' FOR ORGAN

AN organ novelty of uncommon effectiveness, a 'Prayer' by D. Nowakowski, arranged by Clarence Dickinson, is a recent publication of the H. W. Gray Co. This is a transcription of an ancient Hebrew melody of haunting poignancy and Mr. Dickinson has ingeniously enhanced that characteristic in preparing it for general use by church organists.

The house of Gray has also made a special issue of Bach's organ chorale prelude 'O God, Be Merciful to Me' ('Erbarm dich mein, O Herre Gott'), one of the master's finest works in this field, in its well printed and attractively designed Standard Series of Organ Compositions.

SONGS IN MANY STYLES IN NEW SCHIRMER SHEAF

IN a sheaf of novelties from the house of G. Schirmer are songs of special character and quality by Frank La Forge, Clara Edwards, Gustav Klemm, Carl Deis, Arthur Carr, Franco Leoni and Willis Laurence James.

Born of the war is Mr. La Forge's 'Men, Come Along', one of the finest war and patriotic songs that have yet been published. As frankly a marching song it has a most invigorating swing, both in its lilting vocal line and in its snappy martial rhythm. It is a song to stir the blood with both its music and its text, which was written by the composer. 'Fall In' by Franco Leoni is a soldiers' song without being a war song as it is a rollicking setting in quick-march time of amusing verses in Kipling-esque vein by Fred E. Weatherly. It is issued in three keys.

The new Clara Edwards song is 'Joy', a sparkling setting of a little poem by Thekla Hollingsworth, with a vivacious accompaniment that reflects the rhapsodic spirit of the text, while Carl Deis's 'Ask Nothing



Frank La Forge Frederick Jacobi

More' provides an elaborately developed musical garb of warmly colorful sonorities and immediate melodic appeal for a poem by Swinburne. It is published for high, low and medium voice.

Gustav Klemm's 'London Rain', which has verses by Nancy Byrd Turner, has the characteristic musical charm and resourcefulness and deftness of writing found in the prolific composer's previous songs. It is imaginative in concept and spontaneous and well varied in the expression of changing moods. English flavor of different character marks Arthur Carr's graciously lilting and musically fragrant setting of Gwen Clear's 'Riding to Lenham', a discreetly written and melodically grateful song, which is published in two keys.

Then a novelty of peculiarly American import is the Negro steamboat song, 'Cabin Boy Call', by Willis Laurence James, who explains in a prefatory note that it represents a series of musical cries sung for him by an old cabin boy in the Louisiana lowlands, which he has here put together in a continuous song. It harks back to the days of the Mississippi River steamboat and is "an expression of resentment felt by one cabin boy who has been forced to do the work of another, who is hiding away somewhere on the boat". Mr. James has treated his material with great adroitness and has produced an intriguingly picturesque song of decidedly individual character. It is issued for both high and low voice.

HOKANSON AND WOLFE SONGS AMONG GALAXY'S NOVELTIES

A SONG of individually flavorsome charm both melodically and harmonically is 'Tribute' by Margrethe Hokanson, published by the Galaxy Music Corporation. A setting of a poem by Leonora Clawson Stryker, it suggests the old English style in its lovely song line but with a later warmth in the harmonic treatment. The range, from D flat to G flat, is for a high voice.

Another fine Galaxy song novelty is 'Freedom's Morning', a setting by Jacques Wolfe of a vivid poem of the present times by David Ross. This is a stirring song of awakening to the depredations of the Pharaoh that is "plundering the light"—"reeling in the power-house, drunk among the dynamos, shutting off the light". The sharply defined martial rhythm is that

of the now traditional war song but the musical language is essentially that of an art-song in avoiding the commonplace in the swinging melodic line. It is written for medium voice.

Also of timely significance is an eloquent new anthem for chorus of mixed voices, with contralto solo, 'God Bless Our Sons Today', by R. Huntington Woodman, written to words by Warren Seymour Archibald and marked by the composer's characteristic melodic graciousness and dignity, warmth of contour of the line and smooth richness of harmonization. It requires about four-and-a-half minutes. Then another fine new sacred work issued by Galaxy is 'When the Day of Pentecost Was Fully Come', an impressive Whitsuntide anthem by Norman Coke-Jephcott, with text from the second chapter of the Acts. Written for mixed voices, with tenor and bass solos, it gains a special effectiveness from the pages of unison singing that precede the full choralization.

BACH CANTATAS ISSUES IN CONVENIENT FORMAT

FOR the special delectation of Bach-lovers and the convenience of musicians in general Broude Bros. have embarked upon the publishing of the cantatas by Bach in a readily usable and inexpensive form that should greatly facilitate the study of these priceless treasures of music.

Issued in miniature size format, they give the full orchestral and choral score and are provided with prefacing historical commentaries. The use of modern clefs for the vocal parts is a substantial aid to the average reader, as is the repetition of the instrumentation on every page. For the most part, the scores are based on the famous Bach Gesellschaft Edition, and each cantata is provided with an insert containing an English translation of the text by Henry S. Drinker that is eminently singable and at the same time of worthy literary quality. The historical notes are the work of Arnold Schering.

Thus far some twenty-nine of the cantatas have been made available in this form. That numerical succession has not been considered in choosing them is indicated by the fact that the first issued was No. 1 while the most recent is No. 212, the 'Peasant Cantata'. The 'Coffee Cantata' is also among them, as are 'Christ lag in Todesbanden', 'Weinen, Klagen, Sorgen, Zagen', 'Ein feste Burg ist unser Gott', 'Jesu, der du meine Seele', 'Jauchzet Gott in allen Landen' and 'Wachet auf, ruft uns die Stimme'.

NEW PRELUDES FOR PIANO BY DANIEL GREGORY MASON

THREE Preludes by Daniel Gregory Mason published as a set by the Edward B. Marks Music Corporation disclose a somewhat more pronounced trend towards present-day harmonic sophistication on the part of the former head of Columbia University's music department than has heretofore been indicated. And yet it has not developed at the expense of his ready melodic fluency.

The combination of ingratiating melodic material and a newly piquant and at times even angular harmonic scheme has intriguing results in the first of these preludes in particular. The other two are less removed from the established Mason tradition. All three are short and as a set they are sharply contrasted. The first, in somewhat improvisational style, is three pages long; the second, of the nature of a "valse triste", is two pages; and the third, of simple but appealing lyricism, is but one.

The same publishers have brought out also an arrangement of a Hopak by Mussorgsky for piano by Fred-

erick Block that brings to attention a composition that has been rather slighted in the favor accorded another Hopak by the same composer, partly because of the effective arrangement of it made by Rachmaninoff. This example of a Russian dance that obviously appealed strongly to Mussorgsky is well worth the consideration of pianists.

MARCHES COLLECTED FOR THE ORGANISTS

IN order that organists may have a march readily available for any use, G. Schirmer has assembled a round dozen such pieces within one cover as a March Album, which should prove a source of considerable convenience.

Included are the March and Chorus from 'Tannhäuser', the Introduction to Act 3 and 'Bridal Chorus' from 'Lohengrin', Best's arrangement of the 'Rakoczy' March, the Chopin 'Funeral March', the march from Handel's 'Occasional Oratorio' and similar compositions by Mendelssohn, Schubert, Weber, Meyerbeer, Salomé and Lemmens.

BRIEFER MENTION

For Military Band:

English Folk Songs and Dances, arranged for military band by Samuel Fairfield. An effective collection, arranged with smooth continuity, of some of the most flavorsome traditional English airs and dance tunes, including 'Farewell, Nancy', 'John Barleycorn', 'The Drunken Sailor', 'Green Bushes', 'Admiral Benbow' and various dances (London: Novello. New York: Gray).

For Piano Solo:

Andante from the Organ Concerto in G by Handel, arranged for piano by Geoffrey Shaw. A skilful treatment of a reflective mood that develops into a climax of impressive breadth and rich sonority. A six-page piece (London: Curwen. New York: G. Schirmer).

Lullaby on a Fragment from Brahms, by Eric A. Smith. A charming little three-page piece of no difficulty whatever, with an excerpt from Brahms manipulated with intriguing effect (London: Oxford. New York: C. Fischer).

'The Siege of Kazan' and the 'Coronation Scene' from Mussorgsky's 'Boris Godounoff' arranged by Frederick Block with due regard for the most appropriate pianistic effects. Difficult but not formidably so (Marks).

For Piano Solo, Teaching Material:

'From the Rim of the Cañon', by C. Franz Koehler, an impressively majestic prelude that treats the keyboard with a wide spaciousness and affords good practise in the playing of big chords and octaves. 'To the Surging Sea', by Irina Podeska, an effective descriptive three-page piece that moves from a tranquil beginning to a crashing fortissimo, involving practically only chordal work. 'Merry Revelers', by Edna B. Griebel, an attractive tarantella. (Ditson: Presser.)

Scherzo in B Minor, by Helen Boykin, an excellent teaching piece in promoting quick adjustment to different locations, musically effective and consistently written (Schroeder & Gunther).

'Magic Carpet', 'Land of Dreams' and 'Bob-o-link', by J. Louis Merkur, three particularly useful easy teaching pieces, the first for the smooth playing of short scale passages and the just balancing of the hands; the second, somewhat more difficult than the other two, for changing rhythms and the grasping of mood, and the third, for light, rapid staccato playing (Mills Music).

Excellent Radio and Studio Songs

Think on Mehigh, med., low Scott-Perrenot
sung by Lily Pons on the "Telephone Hour" WEA, June 21, 1943

The Little French Clockhigh, lowRichard Kountz

Eventidehigh, lowGenevieve Davis

A Curious ThingmediumGustav Klemm

Now I Lay Me Down to Sleephigh, low ... Dion W. Kennedy

Galaxy Music Corp., 17 W. 46th St., New York

BOOKS: Sir Thomas Beecham's 'Mingled Chime'

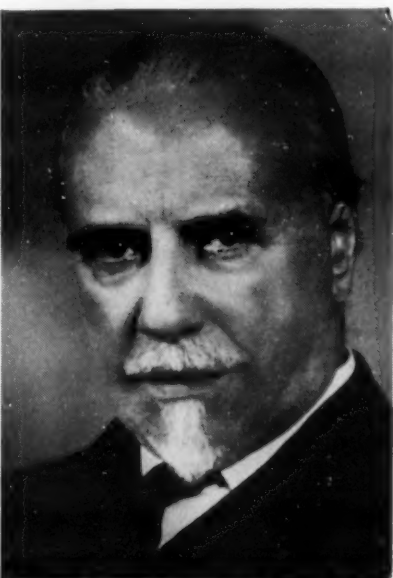
THOSE who hope or expect to find it full of peppery comments on American musical institutions need not concern themselves with 'A Mingled Chime', Sir Thomas Beecham's autobiography (New York: G. P. Putnam's Sons). For it stops short of the American scene. Indeed, the end comes as long ago as 1924, when the High Court of England finally contrived to settle the last of a succession of legal difficulties and enabled Sir Thomas to resume his career. The story he tells is a lively one, but also a purely British one save for a few dashes to the Continent of Europe.

His pages have a Dickensian touch and something of the grand manner. He talks drolly about himself, as about others, but he does not go in for self-revelation. He may make the reader chuckle, but his guard is never down. The outsider sees precisely what Sir Thomas would like him to see and no more. There is a ready confession that the young Thomas was no *wunderkind*. The "first potent revolutionary influence" in his life and his "earliest disenchantment" came upon him when his grandmother discarded the bustle which he had thought an essential part of her. "That same hour," he writes, "I became a philosopher". The book is that of a philosopher, if also that of a showman, and likewise that of an epicure whose palate has grown, "like Iago, nothing if not critical".

Sir Thomas tells us of his boyhood music studies, his school life, including a brief spell at Oxford, his first opera companies and the later ventures that brought him fame at Covent Garden and elsewhere; of the droll episode of a 'Salome' performance in which the singers forgot the lines that had been substituted in an effort to placate the censors and reverted to the original text, with officialdom none the wiser; of provincial adventures, of the commotion caused by the Diaghileff Ballet and the Russian Opera seasons that brought Chaliapin to London, of the war and its effect upon his enterprises and then the "winds of complication" after the death of his father, with his final chapters devoted to the "disaster"

that halted his career as an impresario and the "recovery" that enabled him to go forth into the world again as one of its most interesting conductors.

There are many sharply focused vignettes of musical personalities of the years with which he deals. Those who remember Victor Maurel as a teacher, after his singing years were over, may like to compare notes with the author. What he has to say about English opera and of a day when each



Sir Thomas Beecham

new English composition was hailed as a masterpiece may prompt reflections concerning our own attitude toward new works. His great admiration for the scores of Delius is to be considered in the light of his personal association with that composer, whose music he conducted with evangelical zeal when it was new. There are passing remarks about other composers that may cause the reader to pause and ponder, but no comments on contemporary conductors. Incidentally, both Sir Thomas and his publishers might do well to note that the name of Puccini's opera is 'Tosca', not 'La Tosca', though the latter is the name of the Sardou play on which the opera is founded. O.

wish to use it for self-instruction and it also lends itself to the college student and teacher.

One helpful feature of the book is the inclusion of facsimiles as illustrative material. Transcriptions of these have been assembled in an appendix to which the student may refer when he cannot find a solution of his own. An adequate index also is incorporated.

Mr. Apel's style is convincing, his presentation logical, his information accurate. His book is a genuine addition to scholarly attainment.

HELEN E. BUSH.

The Singer's Handbook

'The Singer's Handbook' by Lazar S. Samoiloff (Philadelphia: Theodore Presser Co.) contains much that can not fail to be of value to anyone interested in singing, whether teacher, student or listener. Mr. Samoiloff has behind him years of experience as a singer and teacher both in Europe and the United States, and he writes "as one having authority".

A number of fallacies are spiked, such as the "natural" singer, and there is much sage advice which, if given heed to, will save time, trouble and money for teachers and students alike, such as choosing the teacher and how to know whether you are with the right one or not, a point that many singers, to their ultimate sorrow, frequently overlook.

A particularly valuable point is that Mr. Samoiloff instead of trying to make intricate the acquisition of a good vocal method, reduces the thing to a simplicity not often found in works of the sort. There is a valuable chapter, too, on the speaking voice with some excellent hints on the correction of defective tone-quality in speech. In his chapter for teachers, the writer makes a statement which every teacher should take to heart; "The type of voice can be accurately judged only after the voice is correctly placed. . . ." This is an interesting book and it is recommended to anyone who knows anything about singing and who would like to know more. H.

A Guide to Five Quartets

To the 'Musical Pilgrim' series of pocket commentaries on great works of music published by the Oxford University Press has now been added 'Beethoven's Second-Period Quartet', by Gerald Abraham. Five quartets are here discussed, the three of Opus 59, known as the 'Rasoumovsky Quartets', the so-called 'Harp Quartet' in E Flat, Op. 74, and the Quartet in F Minor, Op. 95.

In the case of every movement of each work the author first gives what he calls a sketch-map, which is a plan showing the main lines and points of its structural topography, and then adds several paragraphs of "editorial" comment revealing a fresh and spontaneously impressionable approach to the music and a resourceful imagination in co-relating it with parallels in great literature. And by way of indicating the proportions of the different parts of each movement he gives Beethoven's own metronome markings in meticulous detail.

This illuminating and entertaining little book of seventy-five pages will be found eminently helpful by all chamber-music devotees. The author ends his personally conducted tour of five of Beethoven's greatest quartets by quoting Hadow's sound advice given in an earlier book in the 'Musical Pilgrim' series: "Buy the miniature scores; study them in silence if you like and can, but use them always to follow a performance, no matter how well you know the music already. The most serious enemy of musical

experience is distraction; and the best possible aid to concentration, better even than shutting one's eyes, is to read the score". C.

NATIONAL CONCERT AND ARTISTS CORP.

711 Fifth Avenue, New York

Concert Division

Marks Levine, Director
Includes for 1943-1944

GLADYS

SWARTHOUT

Mezzo Soprano

Metropolitan Opera Association
OPERA - CONCERT - RADIO - SCREEN



JEAN

DICKENSON

Coloratura Soprano

Metropolitan Opera

LUBOSHUTZ

and

NEMENOFF

"Perfection in Two Piano Playing"

—Dr. Serge Koussevitzky

Baldwin Pianos.

LOTTE LEHMANN



World Famous
Soprano

Metropolitan Opera
Association

DORIS DOE

Mezzo Soprano

METROPOLITAN OPERA

Concert — Opera — Radio

VIVIAN



DELLA CHIESA

America's Great
Lyric Soprano

Concert—Opera—Radio

ALEXANDER UNINSKY

"An evening of excellent
piano playing."—N. Y. TIMES

Steinway Piano

Eugene Conley

Tenor

"This young man will bear watching."
—New York World Telegram

OPERA - CONCERT - RADIO

Winifred Heidt

CONTRALTO

CONCERT - OPERA - RADIO



LILY PONS

Song Album

18 Selected Songs
from the Repertoire of Lily Pons

Edited by
FRANK LA FORGE
Composer and Pianist

An authorized edition of Lily Pons' favorite songs . . . those she sings most often for her concert audiences . . . with many of the English translations now available in print for the first time.

Price \$1.50

CARL FISCHER, Inc.

62 Cooper Square
New York 3, N. Y.
Boston • Chicago



113 W. 57th St.
New York 19, N. Y.
Dallas • Los Angeles

POLITICS AND MUSIC

(Continued from page 13)

genuine Mozart director because of his Jewish blood. If this spirit is not once and for all wiped out, the hecatombs of sacrifices will have been in vain. I believe that the creative genius of an artist in the last analysis has not the slightest thing to do with politics. Supposedly Richard Strauss, too, is completely unpolitical. A political event, a great politician, a great general, to be sure, quite often will impress an artist deeply and have a great effect on his imagination. Beethoven admired Napoleon because he himself in his dreams was a conqueror. He wrote for him the 'Eroica', but did not hesitate after the defeat in Spain to write the 'Schlacht bei Victoria' because he was paid good money for it. One simply cannot expect genuine political sentiment from a great artist.

Cherubini's Political Trials

It is something different, however, when one wishes to follow the traces of political experiences in the works of the composers. It is particularly fascinating to see the impact of political history on opera. The French opera at the time of the Revolution was a faithful echo of the political events. Let us take, for instance, Cherubini. By order of Louis XVI he composed 'Marguerite d'Anjou'. In it we hear such arias as 'Great God, protect our Queen'. But the fate of the monarchy was sealed and there remained nothing else for poor Cherubini to do but to run with the pack. We can imagine how he felt during the terror when he was forced by a Jacobite mob to play the 'Marsellaise' in the middle of the boulevard. Did Cherubini really have confirmed political principles? He, who was in the service of the royal house, wrote on June 21, 1796, for the opening of the Council of Five Hundred, a cantata which celebrated the executors of Louis XVI, the very same Louis for whom in his 'Marguerite' he had written the aria 'Save our Queen'. And later he changed colors once more and in the time of the Restoration wrote a C Minor Mass for the death of Louis XVIII.

Even in his most popular opera, 'The Water Carrier', there are traces of the hectic political period. The libretto was based on an incident told by the librettist Bouilly in his autobiography. A friend of Bouilly's during the Jacobite terror was rescued from death by the unselfish devotion of a water carrier. This gave Bouilly the idea of utilization of the incident dramatically for a lesson in human love. The idea of the equality of human beings, a favorite theme of the Revolution, is treated also in Salieri's 'Tarare', based on a work by Beaumarchais.

Mozart's 'Magic Flute' belongs to this category. This has been called the swan song of Freemasonry and it represents the close of an extraordinarily important phase in the political history of Austria when the liberalistic period of Joseph II came to an early close with the monarch's death. 'The Magic Flute' is nothing more than a song of praise to the period. We can imagine how the words "Tamino is more than a prince—he is a human being," affected the reactionary new Emperor Leopold II. 'The Marriage of Figaro' has long been called the song of the coming Revolution. For the notorious 'Jus primar nocti', which is the theme of the opera, is really only a symbol of the freedoms for which the third estate fought bitterly at that time in all Europe. But 'Figaro' was an opera for the aristocracy, which amusingly witnessed its being lampooned on the stage to the tune of Mozart's most ironic and witty music. In the Parisian revolutionary operas there was not so much finesse—one needs only to open up the piano edition of Le Sueur's 'Caverne', a wildly agitated work which reflects all the horrors of the guillotine.

Likewise the old Venetian opera of the Seventeenth Century belongs in this category. The old Greeks, Achilles, Nero, Julius Caesar furnish only the names for the heroes behind

whose masks the quite definite personage in the political history of the time can be found. The heroes are Italians of the stamp of the Borgias, and the libretti are historical documents. Usurpers, rulers on and off the throne, pretenders and the like from those old times are the protagonists. Throne succession, strife, occupying of lands, affairs of state, kidnapping, revolts, political murders—those are the subjects of the operas. Nero, Ottone, Poppea in Monteverdi's 'Incoronazione di Poppea' are taken from the history of the Borgias. The morality, the spirit prevalent in the libretti is that of Machiavelli.

A Piquant Bit of Evidence

I have a piquant bit of evidence on this matter. In a text of the famous opera 'La Laterna di Diogene' by Antonio Draghi, which was presented in Vienna at Carnival time in 1674, I found the political key to the opera. In the seventh volume of Guido Adler's 'Studien zur Musikwissenschaft' I reported on this. Already Rink, the biographer of the Emperor Leopold I, reports that his wife Claudia Felicitas made use of the opera to satirize ministers and other dignitaries. According to the key, Alexander the Great is the Emperor himself and Darius, the King of the Persians, is Louis XIV, his arch enemy. Diogenes is the librettist, Count Minato himself. The villain of the opera is Antigones, who in the libretto is designated as a Persian prince in Greek disguise. According to the key, this was the French ambassador in Vienna, Grenonville, who maintained an audacious network of espionage. In the generalized figures from Greece and Rome we must understand France and the German Empire, and so each figure in the opera has its political background. Only the composer is omitted. Possibly he did not wish to be embarrassed like Basilio in 'Figaro'. (In the old opera the "musico" was always the intriguing figure.)

The above mentioned French ambassador Grenonville once had presented in Vienna a ballet by Lully. The Emperor, highly musical and himself an excellent composer, took part in the performance. Then the unusual happened. The Spanish ambassador in Vienna reported to Madrid that the Emperor had looked at the French dancers, from which it might be deduced that the Austrian-Spanish alliance was in danger. Leopold had to send a personal note of apology to Madrid through the Spanish ambassador. The letter, with its mixture of Italian, Spanish and Viennese dialect, I have published. It bears witness to the humor, often involuntary, of the stiff Hapsburger.

Austrian Army Lampooned

Pergolesi's 'La Serva Padrone' has a political background. The dumb figure of Vespone, appearing as a Croatian captain, is nothing more than a lampooning of the Austrian army of occupation, which in 1734, one year after the performance of the opera, was beaten by the Spaniards and driven from Naples. But here we can see, as in many cases, that the music was more lasting than the memory of the political background.

Of the Austrian invasion of Naples there is left only this operatic figure. Where is the opera buffa of 1943 with its bombastic Benito, its ranting Adolph and its fat Hermann? Will some writer of comic operas likewise bestow immortality on the Axis politicians? I doubt whether Richard II (Strauss) has anything like this in mind, in spite of his allegedly democratic leanings.

Metropolitan to Increase Philadelphia Performances

PHILADELPHIA — The Metropolitan Opera Association plans ten performances for its 1943-1944 Philadelphia series, according to a late announcement. This will be three more than during the season recently ended. W. E. S.



William Kapell



Oscar Levant

SOLOISTS AT THE DELL

Dell Season

(Continued from page 7)

other event in the Dell's history caused so much excitement and brought such attention from the press and general public. The concert marked Miss Garland's debut with a symphony orchestra and a "Garland" audience gave her vociferous tribute. On the Dell stage she disclosed that winsome personality and clever knack in "putting over a song" which have gained her special regard with film fans. The youthful "diva", whose vocal classification seems contralto, did several Gershwin numbers and a group of songs from her various movies, winding up with 'The Joint Is Really Jumping Down at Carnegie Hall', the audience joining her in beating out the rhythm with hand-claps on a repeat. Andre Kostelanetz carried out the conductorial courtesies for the debutante soloist graciously and sympathetically and oversaw pleasing excerpts from Berlioz's 'Damnation of Faust' Johann Strauss's 'Emperor' Waltz and Russell Bennett's ably-scored Fantasy on Gershwin's 'Porgy and Bess'.

With William Kapell, twenty-year-old pianist, as soloist, and Mr. Szell at the conductor's desk, another 'Young American Artists' concert took place on July 2. Winner of the Naumburg Award, a solo engagement in the Town Hall Endowment Series and other important honors and named as a soloist for the Philadelphia Orchestra's forthcoming season, Mr. Kapell revealed himself as more-than-capably conversant with the executive and musical demands of Rachmaninoff's C Minor Concerto. Encores included a Chopin Waltz. The Concerto was accompanied by Weber's 'Oberon' Overture and Brahms's E Minor Symphony, No. 4. Mr. Szell and the orchestra effecting a sterling interpretation with the slow movement particularly captivating.

\$400,000 Fund Left for Music

A trust fund of over \$400,000 for the establishment of a foundation to aid opera and other musical fields and further talented young musicians, was bequeathed by the late Mrs. Katherine Turney Long, it was revealed at the filing of an appraisal of her estate on May 13. Mrs. Long, who died on July 3, 1942, was one of the founders of the Chicago Civic Opera, vice-chairman of the Metropolitan Opera Guild and a director of the New Opera Company. Cornelius N. Bliss, Mrs. August Belmont and Henry Rogers Winthrop, all trustees of the Metropolitan Opera Reserve Fund, were named to administer the fund.

Operas Presented at the Teatro Colon

BUENOS AIRES, ARGENTINA. — Recent performances at the Teatro Colon have included 'Rigoletto', 'Traviata' and Massenet's 'Werther'. Leading roles in the first were sung by Leonard Warren, Hilde Reggiani and Bruno Landi. Jarmila Novotna appeared as Violetta and Marcelle Denya as Lotte in the Massenet Opera. Emanuel List and Herbert Janssen are among the other Metropolitan Opera singers appearing at the Teatro Colon.

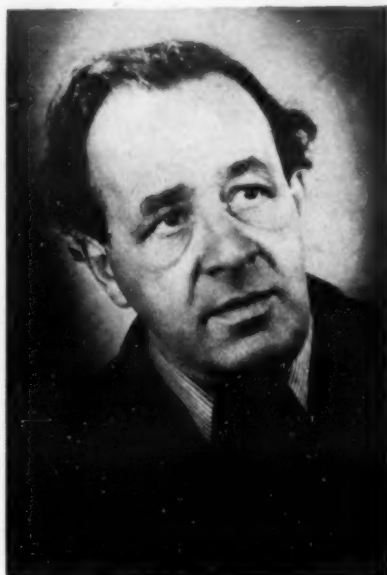
Contrasting Views of Beethoven

Emil Ludwig Writes Extravagant Word Pictures and John Burke a Soundly Factual Life With Notes on the Music

By HERBERT F. PEYSER

NEITHER Emil Ludwig's "Beethoven, the Life of a Conqueror", nor John Burke's "The Life and Works of Beethoven" offers us anything new in the way of biographical facts or slants of interpretation. To this extent they are similar. Otherwise the two volumes are worlds apart.

According to the publisher's claims, Mr. Ludwig "recreates the Beethoven story in an astonishing new manner." Actually, the popular biographer has turned out a long-winded, shallow, rambling and more or less formless tale of Beethoven's creations and of his relationships, good or bad, pleasant or unpleasant, with his various contemporaries. But there is absolutely nothing "new" or "astonishing" about it. Mr. Burke, the capable program annotator of the Boston Symphony, though he tells us practically nothing we have not known before, must be credited with a scholarly, balanced, well documented and beautifully written account of the composer's life and achievements. It makes no exceptional pretenses and does not aim to supplant any of the landmarks of Beethoven scholarship. Therefore it is a work which can be freely recommended to those who wish to understand the stormy progress and the



Emil Ludwig

tumultuous labors of the master symphonist without expecting or demanding any fresh exegetical departures. It is as fine, in its way, as his book on Clara Schumann.

Mr. Ludwig, we are told, has in writing this Beethoven volume "satisfied an ambition he has long cherished." It is not his first encounter with Beethoven, who formed the subject of one of his essays published in 1930 in 'Three Titans'. His interest in Beethoven dates from the time when his mother read him a short biography of the composer. His meditations on the creator of the Ninth Symphony and the Missa Solemnis have led him to certain singular and decidedly personal conclusions. He cannot, for instance, see in Beethoven anything but an "anti-tragic genius." He bases this view on the fact that so many of his works—notably the symphonies—end on a jubilant note. This, of course, is one way of looking at it. But it seems a good deal like insisting that 'Macbeth' and 'Richard III.' are not tragedies because the villainous central figures of these pieces are slain in the last act and everybody is the happier for their deaths.

Some Extravagant Passages

One has the impression in toiling through the sentimental prolixity of these 350-odd pages that Mr. Ludwig is only very superficially a musician. Does a musician, one asks, write about a composition the way this author talks of, for example, the 'Sonata Pathétique': "In this drama a man steps forth with the air of a conqueror, a man who desires the world more than he does woman, though perhaps he desires both. Twice he is interrupted by the gloomy passage marked 'Grave', which is brightened by abrupt pauses like lightning between two claps of thunder. In the second act, a maiden, returning home through a twilight scene which is filled, as it were, with ardent song, hardly dares to permit her half-realized feeling to crystallize into desire, until gradually there quickens into life the memory of him who approached her threateningly and challengingly. Will they become reconciled in the third act? The



John Burke

harsh tones of the first act have become milder; the hero seems to have decided to adjust himself to the world. Perhaps it is the maiden's gentle influence that leads him, toward the end, to reflect, as indicated by the pensive basses in the fugue passage. Suddenly he starts up and laughs off the whole adventure in precipitously descending scales."

The 'Spring' Sonata

Again, consider what Mr. Ludwig has to say on the subject of the fifth violin sonata (the so-called 'Spring' sonata): "A young man sets out on a happy journey toward the morning sun. Everywhere he is made conscious of Nature's rich gifts. . . . Rustling memories of distant sorrows are heard on the piano. . . . The Andante flows like a quiet brook. The wanderer has seated himself upon the bank in silent relaxation. His heart is stirred by soft, vague yearnings, with which the singing of the birds is blended. In a buoyant scherzo young deer seem to glide across his path. . . . And so forth and so on!

Naturally, the symphonies come in for still more of this. Here are a few of the things Mr. Ludwig has to say about the first movement of the 'Eroica': "There is no introduction other than two smashing chords, which at once establish the style and mood, a conquering nature, a marching world, the philosophy of a drummer. Now a surprising thing occurs: the first theme is played by the 'cellos and before it can grow stronger it is interrupted by the desire for quiet. Doubt and longing immediately range themselves against achievement. The hero is a modern, differentiating man whose heart interrupts his actions. . . . The Emperor appears, mounted on his charger. Short chords sound like army commands; the thunder turns to salvos. Again we hear tender hopes, laments, even the accusation that all this, hero and war, are signs of madness. Too late! They assemble from all sides and gallop out, filling the land and the world. The conqueror has found himself and will never lose himself again. Be-

fore the reprise there is a famous horn passage against which the harmony of the violins lifts a forbidding voice, in the way officialdom always treats a genius."

One wonders if Mr. Ludwig remembers how Beethoven once fulminated against the way a certain Dr. Iken, of Bremen, "interpreted" the Seventh Symphony! And this Dr. Iken was hardly more extravagant, with his picture of revolutions and the condemnation of innocent captives, than Mr. Ludwig.

The translator of the Ludwig book is George Stewart McManus, a professor of music in the University of California. Not having seen the German original I am unable to vouch for the fidelity of the English version. But it seems not at all unlikely that the whole book was concocted with an eye on the American market and the taste of the American public for sentimental slush in its musical biographies.

Burke's Factual Procedure

Mr. Burke's "Beethoven" is a horse of an entirely different color. It has form and organization where Mr. Ludwig's falls into a shapeless jumble. The first half is devoted to a clear and well balanced account of the composer's life. The second is a description of the works, such as the author might provide for elaborately annotated concert programs. Naturally, the symphonies receive the most elaborate descriptions, though there are sufficiently ample comments on the musical characteristics of the concertos, the Missa Solemnis, the chamber music, the sonatas, 'Fidelio', 'Egmont' and the great overtures. The lesser works are in many cases given a thumbnail treatment. A comprehensive list of phonographic recordings forms a valuable appendix to the volume.

Mr. Burke, like the industrious and conscientious scholar that he is, has been at pains to consult the latest writings on the subject of Beethoven. He has drawn on Paul Bekker's profoundly interpretative comments on the works and has had proper recourse to Romain Rolland's searching studies in "Le Chant de la Resurrection," that magnificent two-volume torso which unhappily is not yet available in English. Through Rolland his attention has also been drawn to that last word on the 'Leonore' Overtures, Dr. Joseph Braunstein's eviscerating 'Beethoven's Leonore Overturen eine historisch-stilkritische, Untersuchung'.

"The Immortal Beloved"

No part of Mr. Burke's volume is more engrossing than his pages on the enigma of the Immortal Beloved. He has examined all the various theories to which this everlasting problem has given rise and has reached the conclusion, which is perhaps the most satisfactory and romantic of them all—that there is no solution! "Perhaps," he says, "it is as well that the Unsterbliche Geliebte remains unnamed. Beethoven wished it so. The inquisitive will not be deprived of their best pastime—poking into the secret love affairs of others—and the interest of the biographies will not be lessened if the chapter on the year 1812 continues to end with a tantalizing question mark."

GEORGE SCHICK
Czech Conductor
SAN CARLO OPERA CO.
Address: 23 W. 76th St., New York City

JOHN WARREN ERB
Conductor
NEW YORK UNIVERSITY
43 Fifth Ave. New York Tel.: GRam. 5-0617
LAFAYETTE COLLEGE

Helen Teschner Tas
AMERICAN VIOLINIST
Now Booking Season 1943-44
Management: George Kugel
405 West 57th Street, New York City

BURTON CORNWALL
Basso
Personal Representative: JOSEPHINE VILA
119 West 57th St., New York City



WALTER BROWNE
Tenor
Concert—Records—Radio
"One of the finer singers"
Amsterdam Star-News
For Brochure write to
14 N. Delaware Dr., Easton, Pa.

MUSICAL ACADEMY HONORS MONTEUX

Conductor and New President Receive Degrees at 73rd Commencement

PHILADELPHIA — Pierre Monteux, conductor of the San Francisco Symphony, was the guest of honor at the seventy-third annual commencement of the Philadelphia Musical Academy (Zeckwer-Hahn) in the Academy of Music Foyer on June 12. He was the recipient of the degree of Doctor of Music. Jani Szanto, new president-director of the school whose formal installation in his post took place, also received the degree as a surprise gift from the Board of Trustees, Pierce Archer, chairman, acting as spokesman. Joseph Barone, recently named as managing director, participated in the ceremonies.

The commencement program was dedicated to the memory of the late president and director, Frederick E. Hahn, and an appropriate address engaged Harl McDonald, American composer and Philadelphia Orchestra manager, while a musical tribute enlisted the Szanto String Quartet in slow movements from works by Beethoven and Bruckner. Dr. W. F. G. Swann, director of the Bartol Research Foundation of the Franklin Institute, delivered the address to the graduates, his subject, 'The Role of Music in Our Civilization'.

Teachers' certificates were granted to Miriam Jennings, Henrietta Lipka, Florence Maguire, Frances Mullison,

Gladys Sweisford and Rydonia Whitaker. Other certificates, awards and prizes went to Clarence Faulcon, Harriet Rubin, Donald Friedman, Theodore Kircher, Phyllis Aaronson. Miss Jennings earned the Theodore Presser Gold Medal for Piano Pedagogy. Other recent Philadelphia Musical Academy events included recitals by several members of Joseph Schwartz's master class in piano and by Barbara Frishmuth, soprano. Leonard Treash, baritone, has been added to the vocal faculty and Bluma Goldberg has been named supervisor of special classes for children of pre-school age. The Academy started its Summer school June 28, courses including chamber music under Dr. Szanto's direction.

The Sena Ballet, William Sena, director, appeared in the Academy of Music on June 2; Verdi's 'La Traviata' was presented by the American Youth Opera Company, Diana Irvine directing, at the Plays and Players Auditorium on June 16; the German-town Youth Symphonic Orchestra, J. W. F. Leman conducting, closed its season on June 17. The Grieg centenary was observed at a Scandinavian Chorus concert and the month furnished its usually large amount of school and studio programs, including programs sponsored by the Settlement Music School, the Clarke Conservatory, the Philadelphia Conservatory, the Louis Kasse Studios, the Temple University School of Music, the Benjamin Grobani Studios, and many others.



PEABODY CONSERVATORY GRADUATES

A Group of 1943 Graduates at the Peabody Conservatory of Music. First Row (from the Left): Shura Dvorine, Winner of Artist Diploma and Teacher's Certificate in Piano and Harold Randolph Prize of \$100; C. Griffith Bratt, Master of Music Degree in Organ; Frederick A. Griesinger, Bachelor of Music Degree in Piano and a Thomas Prize of \$100; and Percival C. Rogers, Bachelor of Music Degree in Piano. Second Row: Katherine Grace Butler, Lucille Celese Waldman, Hilda Wilkins Powell, Eleanor Jane Stewart and Elizabeth Hargrave Powell, All Winners of Teacher's Certificates in Piano. Third Row: Elizabeth Jane Jones, Teacher's Certificate in Piano; Jane Carlon Cox and Dorothy B. Bixby, Teacher's Certificates in Voice; and Lyle Ruth Snyder, Teacher's Certificate in Piano

BALTIMORE — The final exhibition concert at the Peabody Conservatory of Music on May 31 included the graduation exercises of the Class of 1943. Reginald Stewart, director of the conservatory, addressed the members of the graduating class.

Jane Hunsinger earned a teacher's certificate. Other Thomas Prize winners were Martha Larrimore, Elsa Elya, Olga Erether and Carolyn Long, vocalists, and Melvin Ritter, John

Burgess and Edward McGill, instrumentalists. The Elizabeth Distler Prize (\$100) was awarded Charlotte Rosberg Windsor.

The Conservatory Opera Company gave a creditable performance of d'Albert's 'Martha of the Lowlands' on May 15, with Stanley Chapple conducting. Ernest Lert as stage director received much credit and LeRoy Evans as coach deserves mention.

F. C. B.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Classes in theory, composition, and all branches of music education. Courses leading to Diplomas and the B.S. and M.S. Degrees in Instrumental, Singing, and Public School Music Departments.

Catalog on request.

120 CLAREMONT AVENUE, ROOM 125, NEW YORK, N. Y.

The Mannes Music School

David and Clara Mannes, Directors. Leopold Mannes, Associate Director

COMPLETE COURSES for ARTIST'S DIPLOMA or TEACHER'S CERTIFICATE
● Piano, Organ, Violin, Cello, Wind Instruments, Voice ● Composition, Instrumentation, Theory, Ear Training, History of Music ● Chamber Music, Orchestra, Opera Department
● Conducting. 157 EAST 74th STREET, NEW YORK BUTterfield 8-0656
Steinway Piano

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
WARD LEWIS, Dean of the Faculty

BERYL RUBINSTEIN, Director (on leave of absence) 3411 Euclid Ave., Cleveland, O.

WARD-BELMONT CONSERVATORY

Junior Member National Association Schools of Music
ALAN IRWIN, DEAN NASHVILLE, TENNESSEE

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Front and Center Street, Berea, Ohio (Suburb of Cleveland)
Four- and five-year degree courses: Bac. Mus., Bac. School Music
Send for catalogue to: Albert Riemenschneider, Director

BRENAU CONSERVATORY OF MUSIC

A DIVISION OF THE BRENAU COLLEGE FOR WOMEN
Confers Bachelor of Music Degree or A.B. with majors in Music or Speech and Drama
Individual instruction, voice and instrumental, by eminent teachers
For Catalog, address: BRENAU CONSERVATORY, Box S-6, Gainesville, Georgia

JOIN PEABODY FACULTY

Ifor Jones and Sylvan Levin
Appointed to Conservatory

BALTIMORE — Ifor Jones, conductor of the Bach Choir Festival at Bethlehem, Pa., has been appointed a member of the faculty of the Peabody Conservatory according to an announcement by Reginald Stewart, director. Mr. Jones will be in charge of the choral and orchestral conducting classes and will conduct the Peabody Chorus for which a considerable expansion of activity is planned.

Another recent appointment was that of Sylvan Levin, conductor of the Philadelphia Opera Company, to be conductor of the Peabody Opera Company. He will assume his new duties in the Fall. Dr. Ernest Lert will continue as the artistic director of the Opera Company, and plans are already under way for a series of public performances next season.

Nadia Boulanger, who joined the Peabody faculty last year, will conduct the classes in interpretative analysis and Dr. Lert will lecture on the History of Music.

Luboshutz and Nemenoff Plan Concerts

Pierre Luboshutz and Genia Nemenoff, duo-pianists, will spend the Summer on the West coast. On July 21 they will give a concert in Laramie, Wyo., and they will be heard in Pasadena on July 25. For the remainder of the Summer, Mr. and Mrs. Luboshutz will be in California combining their vacation with work on a new concerto which will have its premiere when they appear as soloists with the

Philadelphia Orchestra in Philadelphia on Nov. 5, 6 and 8 and in New York on Nov. 9.

Mannes School Adds to Faculty

The Mannes Music School, directed by David and Clara Mannes, with Leopold Mannes, Associate Director, lists five new faculty members for the Fall term, beginning in September. The School will offer new courses and greater student activities for the coming season. A special class in Chamber Music will be conducted by William Kroll, first violinist of the Coolidge String Quartet. Other additions will be Frank Miller, first cellist of the NBC Symphony; Ralph Herbert, associated with the School in the past as stage director of the Opera Department, in the vocal department; Lotte Hammerschlag, of Vienna, as viola instructor, and Alice Pagano, pedagogy.

PHILADELPHIA CONSERVATORY OF MUSIC

216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
Olga Samaroff, Mus. D.

Boston University

Careers in Music. B.Mus. or Diploma in Voice, Piano, Organ, Violin, Cello, brass, woodwind and percussion instruments. B.Mus. in Composition, Church Music, Musicology, B.Mus. and M.Mus. Ed. in Public School Music. A.M. through graduate school. Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Drama. Catalog. COLLEGE OF MUSIC, 72 Blagden St., Boston.

OBERLIN CONSERVATORY OF MUSIC

Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE. Unequaled cultural and musical advantages. Complete, modern equipment. Expenses moderate. Write to Oberlin, Ohio, for catalog and information.

STUDENTS CONDUCT COLLEGE ENSEMBLE

Chicago YMCA Orchestra and Chorus Gives Spring Concert

CHICAGO—The Central YMCA College Orchestra under the general direction of Nicolai Malko, gave its annual Spring concert at the Goodman Theatre on May 27. Student conductors each directed one number on the program. Of special interest was the conducting of Madi Bacon, who led both chorus and orchestra in excerpts from Pergolesi's *Stabat Mater*. She showed intuitive grasp of a chorus' capabilities in combination with an orchestra.

Other student conductors taking part in the program were Irwin Kostal; Hilda Damick, with two violinists, Blanche Abrams and Mildred Coen, as soloists; Alton M. Kuechmann, with Burtis Preston, baritone, soloist; Robert Spies, with Sybil Zun, pianist, the soloist, and Henry Orland. Bernice Levin, pianist, and Pauline Phelps, mezzo-soprano, also took part in the program.

The orchestra study course serves a three fold purpose: to familiarize the instrumental player with symphonic literature; as a laboratory group for student conductors; and as an opportunity for the young concert performer to rehearse with an orchestra and to receive criticism from Mr. Malko.

Leslie Hodgson's Students Heard

Leslie Hodgson will continue teaching in New York through July and August, both privately and at the New York College of Music. Two recitals were recently given by piano students of his at the College of Music, the participants including Lotte Landau, Minna Siegel, Loretta Chubartovsky, Pia Wertheimer, Sidelle Hammer and Joan Haas. Another of his students, Leontine Bodenlosz, and Lotte Landau played at the annual Commencement Concert at Town Hall on June 23, and both Miss Landau and Miss Siegel have recently played over the air from Station WNYC.

Illinois University Honors Jordan

BLOOMINGTON, ILL.—Dean Frank B. Jordan of the College of Fine Arts, Drake University, Des Moines, Iowa, was given the honorary degree, Doctor of Music, at the recent commencement held at Illinois Wesleyan University. Dr. Jordan is a Wesleyan alumnus, and served on the faculty of the School of Music for several years, and finally as dean for two and a half years. He relinquished the latter post to accept the Drake deanship in February 1942.

Offer Violin Scholarships

The Parents' Association of the Bronx House Music School announces that two special violin scholarships will be awarded next season in honor of the late Albert Spalding. Applications for auditions to be held in the Fall are being received now at the school, 1637 Washington Avenue, Bronx.

Samaroff-Stokowski at Chautauqua

Mme. Olga Samaroff-Stokowski heads the piano department at Chautauqua, New York, in place of Ernest Hutcheson, who is recuperating from

MERLE WEST

Distinguished Pianist

Graduate of Fontainebleau School, Paris

Now Member of the Faculty of AMERICAN CONSERVATORY OF MUSIC Kimball Bldg., Chicago

ACTIVITIES IN SCHOOLS

an illness. The courses began on July 5. Mme. Samaroff-Stokowski is a member of the faculty of the Juilliard Graduate School, the Philadelphia Conservatory of Music and is the Founder and Director of the Laymen's Music Courses.

Segall Heads Music School

Bernardo Segall, South American pianist, will spend the Summer teaching. Mr. Segall is Musical Director of the Perry-Mansfield School in Steamboat Springs (near Denver) Colorado. He will be there for two months, returning to New York early in September before embarking on an extensive concert tour.

Levey to Teach in Ontario

James Levey, violinist and former leader of the London String Quartet and currently with the Hart House String Quartet, will conduct from June 30 till Aug. 8, master classes in chamber music and violin playing at Lorne Park, Ontario, Canada. These courses will be in conjunction with a festival of chamber music concerts by the Hart House String Quartet divided into two series of six concerts each on Wednesday evenings and Sunday afternoons.

Anderson Opens Music School

Marian Anderson, Negro contralto, participated in the opening of the Mount Morris Music School in Harlem on June 29. Mayor F. H. LaGuardia was the principal speaker. The new school gives free instruction in music to children of Harlem under the sponsorship of the Juvenile Welfare Council.

College of Music Concert

The New York College of Music, Carl Hein, director, held its sixty-fifth Commencement concert in Town Hall on June 23. Students from the piano, violin, harp, singing and chamber music departments were represented on the program.

STUDIO NOTES

Agnes Latimer, contralto, is now soloist at the Central Baptist Church in East Orange, N. J. Dorothy Giangaruso, soprano, has been made soloist at St. Mark's Episcopal Church, Newark. Mary Polynack, soprano, was heard as soloist with the Ukrainian Choir at its recent festival at the Washington Irving High School Auditorium in honor of the Ukrainian poet, Taras Shevchenko. John Hickey, baritone, is with the St. Louis Municipal Opera Company for the season. These singers are pupils of Leon Carson, New York.

Students from the Queens Mario Studio are busy this Summer. Edward Kane, tenor, is making three appearances at Chautauqua this Summer; he will sing two performances of *Faust*, and will be guest soloist with the orchestra at an orchestral concert. Andzia Kuzak, coloratura soprano, is filling a five week operetta engagement in St. Louis and Dallas, Tex. She will sing the leading roles in *Robin Hood*, *The Great Waltz*, *The Fire Fly*, and others.

Maye Hooper, mezzo-soprano, from the studio of John Alan Haughton, has been engaged for the choir of St. George's Episcopal Church, and will take up her duties early next month.

Harriot Eudora Barrows, vocal teacher, will conduct a large professional class in Chicago during August.

MUSIC CONSERVATORY HOLDS COMMENCEMENT

Quincy Porter Gives Diplomas at Seventy-Sixth Exercises of New England School

BOSTON.—The New England Conservatory of Music held its Seventy-sixth Commencement exercises on the afternoon of June 22 in Jordan Hall. F. O. Matthiessen, B. Litt, Ph.D., professor of History and Literature at Harvard University, gave the commencement address, taking for his subject "The importance of the Arts in Wartime." Quincy Porter, director of the school, who presented the diplomas, announced that the highest honors this year had gone to Anthony Vincent Cirella of Watertown (Mass.), a former student at the Perkins Institute for the Blind. In addition to his diploma in organ, Mr. Cirella received the Philip R. Allen prize in Composition.

Mr. Porter also announced the completion of the Mary Fidelia Webster Room, the gift of Mrs. Mary M. Simpson of Wellesley Hills, in memory of her mother. The room will be used as a teaching studio by Harrison Keller, head of the violin department. The brief musical portion of the exercises included a Processional by Vaughan Williams, played by Mr. Cirella, and Handel's Concerto No. 1 in C for string orchestra. Other activities centered in commencement week were the senior class concert and the annual reunion of the Alumni Association. The school will re-open for the winter term on Sept. 16.

Chicago Musical College Events

CHICAGO, June.—A faculty program by Rudolph Ganz, Leon Sametini and Reinhold Schmidt and the graduate recital of Einar Krantz, pianist, were recent events in the Little Theater of the Chicago Musical College. Mr. Ganz and Mr. Sametini played piano and violin sonatas by Brahms and Debussy, and Mr. Schmidt was heard in a group of songs by Brahms and Fourdrain on June 1. Mr. Krantz, a pupil of Mr. Ganz, was heard in a Brahms sonata, the Preludes of Chopin, a Spanish group and Liszt's *Tarantella*.

D'Amicis to Reopen Vocal Studio

Enrico D'Amicis, teacher of singing, was to return from his vacation in Long Branch on July 15 and will re-open his studio for summer classes.

Final Recital at Mildred King School of Piano

The Mildred King School of Piano, Jackson Heights, Long Island, closed its season with a recital on June 11. Pupils presented on the program were Melba Lamarque, Sally Hyslop, Franklin Wearn, Martha Lamarque, Ellen Lubin, Lucy Turpin, William Updike,

Regina Athens, Miriam Zellin, Lucy Marsh, Irwin Roth, Mildred Updike, Priscilla Lowndes, Ada Roth and Lee Marsh. A scholarship for highest honors in the class was awarded to Lucy Turpin.

MUSEUM CONCERTS

Stewart Gardner and Boston Victory Series Continue

BOSTON.—The Sunday afternoon concerts sponsored by the Isabella Stewart Gardner Museum and the Boston Museum of Fine Arts continue to attract. At the Gardner Museum Thomas Richner, pianist, made his Boston debut, playing works by Bach, Mozart, Chopin, Debussy and Ravel.

The Victory Concerts for Service Men and Women at the Museum of Fine Arts have been varied in content, one of the most interesting being that of modern Russian music given by Victor Polatschek, clarinet, Harry Dubbs and Walter Trampler, violins, Emil Kornsand, viola, and Joseph Zimble, 'cello, all members of the Boston Symphony, assisted by Harold Rubens, pianist. The program included 'Overture sur themes juifs', Op. 34, for two violins, viola, 'cello and piano, by Prokofieff, 'Poeme Tragique' by Scriabin and a pair of Rachmaninoff Preludes, for piano, and the Shostakovich Piano Quintet, Op. 57. Each artist on a Victory concert program donates his services.

New Police Band for Washington

WASHINGTON.—The Metropolitan Police Department of Washington has completed arrangements for the organization of a forty-five-piece band. Lieutenant Charles Benter, retired, former conductor of the U. S. Navy Band and head of the Navy Music School, is in charge of the band's formation and will act as leader of the new organization. The organization is to be under the supervision of the Board of District Commissioners and Major Edward J. Kelly, superintendent of the Washington police department. Funds for the outfitting of the band are to be furnished by the District of Columbia government.

A.T.M.

Hudson County Chorus Heard

JERSEY CITY, N. J.—Mme. Adele Rankin conducted the Peoples Civic Chorus of Hudson County in its eleventh annual Spring concert in the Henry Snyder High School on May 10. Assisting on the program were the 'Blue Jackets' Glee Club of the third Naval District, directed by A. P. Wagner, Y3c. Also heard were Dr. Thurber Madison, violinist, and Edward Brower-Ancher, tenor. Marion Ohlson was the accompanist.

Wagner Chamber Ensemble Formed

The Wagner Chamber Ensemble was recently formed with a piano quartet as a nucleus. Members are Joseph Wagner, pianist and manager, Elsy Stein, violinist, Ernest Biel, violist, and Wally Gara-Stein, 'cellist, all of the Busch Chamber Players of the New Friends of Music Orchestra.

77th Year

CHICAGO MUSICAL COLLEGE

Rudolph Ganz, President

Announces with Pleasure the engagement of

EDWARD MOLITORE

Noted Tenor and Master Teacher

Fall Term opens September 7

64 E. Van Buren St., Chicago(5)

(Member of North Central Association and National Association of Schools of Music)

Sigrid Onegin, Noted Contralto, Dies at 52

Toured America Many Times as Recitalist—Famous as Orfeo and Lady Macbeth Abroad—Sang But Three Roles at Metropolitan

Sigrid Onegin, one of the great contraltos of the present era, died in Lugano, Switzerland, recently. Although her appearances in the United States were largely con-

was killed in the early days of the first World War, along with her two brothers. Her mother also died during hostilities and she was left penniless. An engagement at the Stuttgart opera came conveniently about this time. During the year, she sang twelve roles, important ones in Wagner operas as well as Azucena, Amneris, Herodias in 'Salome' and Orfeo, which always remained a favorite part.

Interned in Stuttgart as a Russian subject during the war, she sang



Wallington



In Two Famous Operatic Characterizations. Right, as Orfeo. Above, as Lady Macbeth.

fined to concerts and recitals, she was heard in three roles at the Metropolitan, and sang one performance of Dalila at the New York Hippodrome with the Rabinoff Cosmopolitan Opera Company. She was one of the most popular singers in Europe where her Orfeo in Gluck's opera was considered unrivaled.

Mme. Onegin, whose maiden name was Hoffmann, was born in Stockholm on June 1, 1891. Her father was a French citizen of German extraction and as a child her home was in Paris. At the age of five, she was taken to the Opéra Comique by her father to hear 'Carmen' and it is said that on returning home, she startled her parent by singing the Habanera through. This was her first evidence of real musical ability though she is said to have been able to sing at the age of two. Her vocal study was begun when fifteen under Resz in Frankfurt and continued under Weiss in Munich. Aided by a wealthy business man in Wiesbaden, she also had lessons in Italy.

Sang in 'Carmen' with Caruso

When twenty, Max Schillings, the composer and conductor heard her in concert in Stuttgart and insisted that she study for opera. She demurred, however, preferring a concert career. However, the opportunity to make a debut as Carmen opposite Caruso proved too strong a temptation and she memorized the role in two days.

She had married, while still young, the Russian baron, Lvoff Onegin, who was a talented musician and who, as she acknowledged later, had much to do with her successes. He

when released, in various European centers, "from Spain to Sweden," as she later expressed it, and finally in Munich, where she was heard by Gatti-Casazza and engaged for performances at the Metropolitan.

Sang Three Roles at Metropolitan

Her American debut, however, was effected with the Philadelphia Orchestra under Stokowski, in Carnegie Hall, Oct. 31, 1922, and shortly after, she gave a song recital in the same auditorium, winning high acclaim from both critics and public. Her roles at the Metropolitan were but three: Amneris, at the debut on Nov. 22 and later Brangäne and Fricka. Elisabeth Rethberg, also making her debut, was the Aida on the night of Mme. Onegin's first appearance.

Extensive American tours in concert met with increasing success. Although that of 1937 was announced as a farewell, she returned the following season. Her last New York appearance was in recital in the Town Hall on Jan. 30, 1938.

She continued her European triumphs, however, in both recital and opera. She sang Lady Macbeth in the Berlin revival of Verdi's opera in Germany, and was also acclaimed as Orfeo in Salzburg. From 1932, she made her home in Switzerland. Her second husband, Dr. Fritz Penzold, accompanied her on several of her American tours, and one season she placed her young son in a school in Connecticut.

A woman of large stature and great personal charm, Mme. Onegin was the possessor of a voice of heroic power, beautiful quality and long range, which was produced without any "break" in the scale from top to bottom. It was of especially velvety texture in the lower middle register



Sigrid Onegin

where contraltos are apt to be weak. She had a command of a wide variety of styles in her song programs, and while many of her admirers took exception to some of the songs she sang on her later tours, the voice itself continued a fine one and at best, her recitals were of the highest order.

J. A. H.

Charles L. Evans

PHILADELPHIA.—Charles L. Evans, choral conductor here and in Wilmington, Del., died at his home in Elwyn on June 23, in his seventy-third year. A resident of Wilmington for many years, he was organizer and president of the Orpheus Club there and a singer in various church choirs. He had also been president of the Wilmington Music Commission.

Laura Worthing Webster

BOSTON.—Laura Worthing Webster, of 149 Longwood Avenue, Brookline, Mass., died on June 26. She was one

of the first women in this country to take up the 'cello, studying abroad with Robert Hausman of the Joachim Quartet. Upon her return to America she became 'cellist of the Eichberg String Quartet and made many extensive concert tours. She was the daughter of Dr. Helen Webster, for many years resident physician of Vassar College. Miss Webster had tutored many musicians who later became well known, and upon her retirement from the concert stage she devoted herself to teaching. Funeral services were conducted on the afternoon of June 28 in the Waterman Chapel.

G. M. S.

Dr. Jean B. Beck

PHILADELPHIA.—Dr. Jean Baptiste Beck, authority on medieval music and professor of research in Romance Languages at the University of Pennsylvania, died of pneumonia on June 23, aged sixty-one. At the time of his death he was working on the fifth volume of his collection of medieval and renaissance songs. Born in France he was educated at Paris and Strasbourg, gaining his Doctorate at the University in the latter city. For a time he served as church organist. In the United States in addition to his association with the University of Pennsylvania he was attached to the University of Illinois and Bryn Mawr College. He was also an exchange professor of the University of Vienna. His collection of ancient instruments dating to 3000 B. C. is considered one of the most complete in existence. Survivors are his wife, Louise, and two daughters, Jeanne M. B. and Mary Louise Beck.

W. E. S.

Charles M. Bickford

TURNERS FALLS, MASS.—Charles M. Bickford, seventy-one, supervisor of music in the local schools for the past twelve years, died on June 29 at his home at Lake Pleasant. A native of Greenfield, he studied violin under Edmund Severn and was graduated from the American Institute of Normal Methods in Boston. He toured the country with the Boston Festival association orchestra and directed the Greenfield band for thirty-five years. Of late, several of his arrangements have been used by the Pioneer Valley symphony.

J. D. D.

JULIUS PRUEVER, CONDUCTOR AND SCHOLAR, DIES

Julius Pruever, professor of conducting and orchestration at New York College of Music since 1940 and conductor of the Berlin Philharmonic from 1924 to 1933, died in the Lindwood Nursing Home on July 8 after an illness of five weeks. He was sixty-nine years old.

Professor Pruever was born in Vienna, the son of a rabbi. He was a child prodigy on the piano which he studied with Friedheim and Rosenthal. Fuchs, Krenn and, upon occasion, Brahms were his theory instructors. He studied conducting with Hans Richter at the Vienna Conservatory of Music.

From 1896 to 1920 he was first conductor of the Breslau Opera, and for the three succeeding years was director of that company. From 1924 to 1933, in addition to being conductor of the Berlin Philharmonic, he was professor of conducting at the Berlin State Academy of Music.

Among the conductors who studied with him were Franz Allers, Antonia Brico, Bernard Heiden, I. Jacoby, Mityslaw Mierschewsky, Richard Mohaupt, Felix Reinshagen and Herbert Sandberg.

He directed a St. Petersburg company through the first Russian performance of Wagner's 'Tristan und Isolde', and conducted the first German performance of Mussorgsky's 'Boris Goudonoff'. He also introduced Strauss's 'Salome' to Vienna and Bucharest.



Julius Pruever



Arthur Finley Nevin

Jensen & Conningham

COMPOSER OF 'POIA' DIES AT SEVENTY-TWO

PITTSBURGH, July 13.—Arthur Finley Nevin, composer and brother of the late Ethelbert Nevin, died in hospital on July 10 at the age of seventy-two. He was perhaps best known for his opera, 'Poia', based on a North American legend, which was the first American opera to be performed at the Berlin Royal Opera, 1910. The composer had lived among the Black-foot Indian tribe of Montana for a period, studying their music and mythology.

Born in Edgeworth, Pa., April 27, 1871, Mr. Nevin was educated at the New England Conservatory of Music and also studied in Berlin. From 1915 to 1920 he was professor of music at the University of Kansas and later served as director of municipal music and drama in Memphis. During the

first World War he directed the music at Camp Grant, Ill., where he drilled 41,000 soldiers in singing, conducted a massed band of 240 and occasionally led a chorus of 35,000.

Besides 'Poia', his works include a one-act opera, 'A Daughter of the Forest'; a masque, 'A Night in Yaddo Valley'; two cantatas, 'The Djinns' and 'Roland'; 'Miniature Suite', 'Lorna Doone' and 'Love Dreams' for orchestra; String Quartet in D Minor; 'At the Spring', for string orchestra; Piano Trio in C; 'Bakawali Dances' for orchestra (written for Ruth St. Denis); three piano suites and other piano pieces; about twenty-five songs and several choral works.

He is survived by his widow; a son, Arthur Finley, Jr., and a step-daughter, Martha Jane.

Alexandre Kahn

Alexandre Kahn, a columnist for the London *Times* in the first World War and an agent for concert artists, died in New York on June 16, at the age of 71.

Mr. Kahn was born in St. Petersburg, Russia. He had been assistant Sunday editor on both the Boston *Post* and the Boston *American* and became publicity director for several opera companies, including the Boston and Chicago, during the early Nineteen Hundreds. Mr. Kahn went to Paris, where he became an agent for many singers and instrumentalists. He returned to this country four years ago after twenty years in Europe, and helped in organizing the Ballet Theatre here.

Mr. Kahn leaves a widow, Mrs. Ethel Kahn; a son, Leo, and a daughter, Mrs. Josephine Rubin of Boston.

Ruby Elzy

DETROIT.—Ruby Elzy, mezzo-soprano, who was best known for her characterization of the role of Serena in Gershwin's 'Porgy and Bess' which she originated and sang more than 800 times, died in hospital here on June 26, following an operation. She was thirty-three years old. She was born in Pontotoc, Miss., and was educated at Rust College, Ohio State University, and later won a fellowship at the Juilliard School of Music, New York. She had appeared with Paul Robeson in the screen version of 'The Emperor Jones', and with Bing Crosby in 'The Birth of the Blues', also in the plays 'Fast and Furious' and 'Brown Buddies'. She had been heard in recital in the Town Hall, New York, also at a luncheon at the White House given by Mrs. Roosevelt to the wives of the Supreme Court justices. She had been booked for an extensive con-

cert tour which was to have opened in the Ocean Grove Auditorium on Aug. 21. Her husband, Jack Carr, her parents and a brother and sister survive.

Alfred Metzger

SAN FRANCISCO.—Alfred Metzger, music critic and editor and publisher of the Pacific Coast *Musical Review* for more than a quarter of a century, died at the Hebrew Home for the Aged and Disabled where he had been confined through illness for two years. Mr. Metzger was born in Germany about 70 years ago and came to this country in the early 90s. His first work was in Santa Cruz, but he soon moved to San Francisco and became one of its best known musical characters. Five cousins, including Lieutenant Colonel Samuel Metzger of the U. S. Army, were listed as his nearest relatives. M. M. F.

Dr. John Earle Newton

HIGHLAND PARK, N. J.—Dr. John Earle Newton, director of the department of music at the New Jersey College for Women in New Brunswick since 1923, died of a heart ailment on July 6 at his home here. He was fifty-seven years old.

Dr. Newton was a pianist, organist and conductor, and also was on the faculty of the Master Institute of United Arts, New York, and was the author of several articles on music.

Dr. Newton was conductor of the New Brunswick Symphony. Rutgers University conferred the honorary degrees upon him.

William Blackledge

JERSEY CITY, N. J.—William Blackledge, husband of Mary Adele Rankin, conductor of the People's Civic Chorus of Hudson County, died at St. Francis Hospital on June 24. Mr. Blackledge was a certified public accountant. In addition to his wife he is survived by a son, Edmond, and four grandchildren.

JULES BLEDSOE DIES; WAS 'SHOW BOAT' STAR

Concert, Opera and Musical Comedy Baritone Widely Known for 'Ol' Man River' Role

LOS ANGELES, July 14.—Jules Bledsoe, Negro baritone, widely known for his portrayal of 'Ol' Man River' in the musical comedy, 'Show Boat', died unexpectedly in Hollywood today of a cerebral hemorrhage. He was forty.



Jules Bledsoe

Born in Waco, Tex., Dec. 29, 1902, Bledsoe attended several American schools and universities and studied voice in New York as well as in Europe. He made his concert debut in New York in 1924 at Aeolian Hall and thereafter made many concert appearances both here and abroad. His last New York recital was in 1940 at Town Hall. He also was soloist with symphony orchestras, notably with the Boston Symphony in 1926.

In addition to 'Ol' Man River', Bledsoe created leading characters in 'Deep River' (1926) and 'The Voodoo King' (1932), and appeared in New York and elsewhere in operatic roles including Amonasro in 'Aida' and Emperor Jones in Gruenberg's opera of that name.

Bledsoe also was a composer, his works comprising an 'African' Suite for violin and orchestra and several songs. He received his Bachelor of Music degree from the Chicago Musical College in 1918 and his Bachelor of Arts degree the following year. He recently had completed a tour of Army camps and was on his way to Texas when he was stricken.

Rio Opera to Open with Premiere of Gomes Work

The Teatro Municipal, Rio de Janeiro, will open its regular opera season on July 30, presenting the premiere of a new work by Carlos Gomes, 'Le Seischiabo', according to Andre Mertens, director of the South American and Mexican Division of Columbia Concerts. Frederick Jagel will sing the leading role.

Zadel Skolovsky Wins Dell Young Artists Contest

Zadel Skolovsky, 27-year-old pianist of Los Angeles, is the winner of the 1943 Philadelphia Robin Hood Dell Young American Artists competition. He will appear at the outdoor amphitheatre here on July 30 as soloist at a Young American Artists concert under the direction of Pierre Monteux, conductor of the San Francisco Symphony Orchestra. Mr. Skolovsky studied at the Curtis Institute of Music here, enrolling when he was 12 years of age. He also has won the Naumburg award and the National Young Artists award of the National Federation of Music Clubs.

Andor Foldes Active

Andor Foldes, pianist, has been for the third consecutive summer piano-soloist of the Music Festival of the Brigham Young University in Provo, Utah, where he appeared in 12 concerts, both in conjunction with the Roth String Quartet and in recitals. He is appearing also in five lecture-recitals at the McCune

School of Music in Salt Lake City. While in Utah, he will appear in a recital at Logan and the Utah State Agricultural College. From Utah Mr. Foldes will go to state of Washington to conduct master-classes at Eastern, Central and Western Washington Colleges in Cheney, Ellensburg and Bellingham. He will conclude his stay in the Northwest with a recital at the University of Washington, Seattle, on Aug. 3.

STUDENT CONDUCTORS APPEAR AT ROCHESTER

Summer Series of Chamber Music Programs Is Inaugurated

ROCHESTER, N. Y., July 10.—Closing recitals at the Eastman School of Music in late May and June include a concert at the Eastman Theatre presenting student conductors from Dr. Paul White's advanced class with the Eastman School Junior Symphony Orchestra, the students including William Hacker, Eugene Altschuler, Morris Krachmalnich, Elliot Weisgarber, William Bergsma, and Rima Rudina; two performances of the Eastman School opera department, headed by Emanuel Balaban, presenting parts of 'Eugene Onegin', 'Aida' and Gluck's short opera 'The Deceived Kadi'; the Eastman School Inter-Sorority Orchestra and Inter-sorority Chorus, under Dr. Herman Genhart; the Madrigal Singers, conducted by Jacob Avshalomoff; Rima Rudina, violin recital; Morris Krachmalnich, and Lorene Carpenter, violinists in a co-recital, and Anthony Kooiker, pianist, with Doriot Anthony, flutist.

The Eastman School of Music summer series of chamber music recitals opened on July 1st at Kilbourn Hall with a performance by the Harpsichord Trio—Catherine Crozier Gleason, harpsichordist; Joseph Mariano, flutist, and Alexander Lenenton, violinist. They presented a charming program of old and new music from Telemann to Goossens, and delighted a good-sized audience.

On July 8th the second in the series presented Arthur Kraft, tenor, in a varied program accompanied at the piano by Theodore Hollenbach. The audience was most cordial. M. E. W.

Robeson Sings in Springfield

SPRINGFIELD, MASS.—After the local musical season had officially closed, there was a special benefit program by Paul Robeson for the Enfield, Conn., Teachers' Association welfare fund. The young accompanying pianist, William Schatzkamer, was invited to play at the Municipal Auditorium later at a Russian Relief concert. Mr. Robeson's contribution was the second time he had volunteered to sing for the children of the town where he now makes his home. Lawrence Brown was accompanist, and joined in the chorus of the spirituals. J.D.D.

Arpad Sandor Marries

Arpad Sandor, pianist and accompanist, married Helga Bodenheimer on June 21 in the Marriage Chapel of the Municipal Building. The ceremony was performed by First Deputy City Clerk Murray W. Stand. Erno Balogh was the best man for Mr. Sandor.

LEINSDORF SPEAKS AT COMMENCEMENT

Cleveland Institute Holds Eighteenth Graduation —Operetta Presented

CLEVELAND—Erich Leinsdorf, recently appointed conductor of the Cleveland Orchestra, gave the principal address at the eighteenth graduation program of the Cleveland Institute of Music. Mr. Leinsdorf's resume of the relation of music and the musician to society revealed his sincere convictions and offered pertinent advice to young graduates who were born at the close of one war and are launching their careers in the midst of another.

President Ralph S. Schmitt presented diplomas to the Bachelor of Music graduates: Sara Lea Budweiser, violin; Ylva Farkas, piano; and Louis Howard Whittaker, Jr., tympani. Carolyn Raney Blakeslee was awarded the master of music degree.

On June 5 and 6 an original three-act operetta, 'East of the Sun and West of the Moon', was presented by the members of the preparatory theory department, under the direction of Marie Martin. The forty-five students, who are between six and sixteen years old, wrote the story, composed the score, did the transcription and made the orchestral parts. Howard Whittaker conducted the junior orchestra of thirty which assisted in the production.

Shure Gives First Recital

Leonard Shure, head of the piano department during the Summer session, gave a recital in Willard Clapp Hall on June 22. The program, Brahms's Variations and Fugue on a Theme by Handel, Op. 24; Five Preludes, Op. 34, by Shostakovich; and Schumann's Sonata in F Minor, Op. 14, gave ample opportunity for the display of his dramatic interpretations and opulent tone. This was his first Cleveland recital.

The first in a new series of recitals to be given by visiting alumni of the Institute was given on June 29 by Marjorie Phelps, soprano, and Technical Sergeant Fred Popper, pianist, on leave from Camp McCoy, Wisc. Miss Phelps, who was finalist in 1941 in the Metropolitan Auditions of the Air, sang 'Porgi amor' from 'Le Nozze di Figaro'; 'Dich theure Halle' from 'Tannhäuser', and songs by Hüe, Debussy, John Powell, Samuel Barber and Frank Bridge. Sgt. Popper played Krongold's Suite, 'Much Ado About Nothing', and compositions by Ravel and Scriabin, and also excellent accompaniments for Miss Phelps.

The third annual Courtyard Concert at the Cleveland Music School Settlement was given on June 13 by the Chamber Music Orchestra, made up of students, faculty and friends, and directed by Hyman Schandler. The all-Mozart program given included Symphony No. 25 in G Minor; Violin Concerto No. 3, in G, with Felix

Eyle, head of the violin department, as soloist; and the Haffner Serenade.

Melvin Ritter, former student, now a member of the Baltimore Symphony, returned to give a recital on June 20. Assisted at the piano by Margaret Denison, Mr. Ritter played Chaconne, by Vitale; Sonata No. 1, in G Minor by Bach; Sonata in A by Franck; and Concerto No. 4, by Vieuxtemps.

WILMA HUNING

CONSERVATORY NAMES SHEYNE NEW DIRECTOR

Russian Pianist to Succeed Dr. Griffis as Westchester Music School Head

WESTCHESTER, N. Y.—Mikhail Sheyne, pianist, was appointed as executive director of the Westchester Conservatory of Music to succeed its resigning director, Dr. Eliot Griffis,



Mikhail Sheyne

on June 21. Mr. Sheyne formerly had been associated with the Conservatory as head of the piano department. His recall is after an absence of seven years which were spent on concert tours, lectures and piano instruction. Mikhail Sheyne was born in 1901 in Leningrad (formerly St. Petersburg). The son of a member of the Ministry of Finance, he entered the St. Petersburg Conservatory at the age of thirteen and studied there until the revolution of 1918. In 1922 he was able to continue his music studies at the Moscow Conservatory under Felix Blumenthal. In 1927 he graduated from the Conservatory and was invited to join the faculty. He came to the United States in 1930.

Bos to Lecture at Juilliard

Coenraad V. Bos, who recently completed an extended tour with Helen Traubel, will again be on the faculty of the Juilliard Summer School from July 3 to Aug. 13. In addition to his regular classes for young accompanists and individual coaching and repertoire for singers, Mr. Bos will give a series of twelve special lectures on little known songs by important composers.

Dilling Pupils in Harp Recital

A harp recital by pupils of Mildred Dilling and the Dilling Harp Ensemble was given on the afternoon of June 8 in St. Bartholomew Community House Auditorium. Assisting artists were Mary Elton and Mary Stafford, sopranos; Richard Manning, tenor, and Nelson Magill, baritone. Arpad Sandor was the piano accompanist. The recital was a benefit for St. Bartholomew's Knitting Unit.

Brooklyn Music Teachers Meet

BROOKLYN, N. Y.—The Brooklyn Music Teachers Guild held its final meeting for the season on June 24 in the Academy of Music. Officers elected were: President, Carl H. Tollefsen; First Vice President, Amelia Gray-Clarke; Second Vice President, Esther Achinstein Crawford; Recording Secretary, Charlotte Heller; Treasurer, Aagot L. Tharaldsen. Members of the Executive Board: Mrs. Lillian R. Wolfe, Mrs. Rose Cion, Miss Edith Otis, Miss Anna F. Adelson, Miss

CHICAGO SCHOOLS HOLD EXERCISES

Conservatory and Musical Colleges Celebrate Com- mencements

CHICAGO—The week beginning June 14 saw the commencement exercises celebrated by the major schools of music. The American Conservatory of Music held its program at Orchestra Hall on June 15. On June 16, two schools gave their commencement exercises, the Chicago Conservatory at Curtiss Hall and the Chicago Musical College at Orchestra Hall. The Cosmopolitan School of Music gave its program at the Woman's Club on June 17, and the Sherwood Music School at Orchestra Hall on June 18.

The American Conservatory of Music gave its fifty-seventh annual commencement exercises and concert, with the conservatory's symphony under the direction of Herbert Butler, and with an address by Allen Spencer, dean of the faculty. Artist students appearing on the program included Edith Borroff; Viola Lindemann Repp; Ann Hawryliw, Eleanor Bartsch, Dorothy Cline, Renee Bre-vune and Lucille Hunt. Master and Bachelor degrees were conferred and announcement made of class honors.

The Chicago Conservatory program was given by six artist students. Edgar Nelson, president, and Edgar A. Brazelton, dean of the school, conferred the degrees on the graduating class.

Ganz Awards Certificates

In charge of the Chicago Musical College's seventy-sixth annual commencement was Rudolph Ganz, its president, who delivered a brief address and awarded certificates and medals. Honorary degrees of Doctor of Music were awarded by the college to Max Van Lewen Swarthout, director of the University of Southern California School of Music, and to Burnet C. Tut-hill of South Western College, Memphis, Tenn. Dr. Leon Sametini conducted the school orchestra for the

commencement program and the following artist students appeared as soloists with the orchestra: Charlotte Kaiser, Virginia Parker, Shirley Marcus, Robert McDowell, Claire Well-man, Dorothy Staiger and Maria Miyamoto.

Kimball Hall was the place originally scheduled for the Cosmopolitan School of Music, but a recalcitrant power system threw everything out of gear temporarily and a hasty transfer to the Woman's Club was made at the last moment. It did not interfere in any way with the excellent program; in fact, it seemed to provide an extra stimulus. Shirley M. K. Gandell, president of the school, made a short address. Willard Groom conducted the school's orchestra, the soloists appearing being Joan Hottinger, pianist; Georgia Kirk, soprano; Elaine Witt, pianist; Evelyn Englert, soprano; Frances Van Rosendale, violinist, and Patricia Swift, soprano.

It was the forty-eighth annual concert and commencement of the Sherwood Music School held in Orchestra Hall on June 18. Walter A. Erley gave the address and conferred the degrees. The Sherwood Symphony was conducted by P. Marisus Paulsen.

C. Q.

Preparatory Concert

The preparatory school commencement of the Chicago Musical College was held on June 12 in the Little Theater of the college.

June Kovach, piano pupil of Dorothy Crost, was heard in Beethoven's Rondo in C Op. 51, No. 1, and Two Fantastic Dances by Shostakovich. Alyce Jane Barr, another pupil of Miss Crost played Rhapsody's Children's Concerto. Other pupils appearing on the program were Eva Autere, Esther Lonardo, Anna Tomy, Marie Kulik, Frances Sherman, Evelyn Uic-tel, Marilyn Anderson, Betty Col-bentson, Gertrude Hatter, Mayne Miller, Billy Steck, Dorothea Brodreck, Arnold Schomer and Jane Dahlberg.

M. M.

Wins Kate Neal Kinley Fellowship

URBANA, ILL.—John David Kraehenbuehl has been recommended to the Board of Trustees of the University of Illinois as the twelfth Kate Neal Kinley Memorial Fellow, with Eden Nicholas as alternate. Mr. Kraehenbuehl was a candidate in the field of music theory and composition, Mr. Nicholas in voice. Mr. Kraehenbuehl, who graduated from the university this Spring with highest honors, plans graduate study at Harvard University. Mr. Nicholas, who also graduated this June, is a member of the St. Louis Opera Company. The Fellowship provides \$1,000 for study or travel.

Goldblatt Holds Master Classes

MONTREAL—Rose Goldblatt began a Summer term of Master courses in Piano at her studio on July 1. The courses, including technique, musicianship, and interpretation will continue through Aug. 15.

WILLIAM S. BRADY

Teacher of Singing
257 WEST 86th ST., NEW YORK CITY
Telephone: TRialgar 4-2810

Charles Wakefield
CADMAN
American Composer
10430 Fairgrove Ave., Tujunga, Cal.

ACADEMY OF VOCAL ARTS

Complete Training in Voice
Operatic Acting, Languages, etc.

Scholarships Available

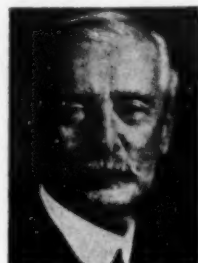
1920 SPRUCE ST., PHILADELPHIA, Pa.

MUSICAL AMERICA

NOBLE RETIRES FROM ST. THOMAS POST

Church Organist and Choirmaster to Devote Time to Composition

Dr. T. Tertius Noble played his last service as organist and choirmaster of St. Thomas's Church, Fifth Avenue and Fifty-third Street, on June 13. He was named organist emeritus of the church. He retired from the post he had held for thirty years to devote



Dr. T. Tertius Noble

himself to composition, music editing and writing. Dr. Noble, who was seventy-six on May 5, has been a church musician over sixty years. He has composed many well-known sacred works.

He was born in 1867 at Bath, England. He made his first public appearance as a pianist at the age of 11. His career as a church musician began in 1881 when he was appointed organist of a church in Colchester. He entered the Royal College of Music in London in 1885.

Dr. Noble went to the cathedral at Ely as organist and choirmaster in 1892. In 1897 he was married to Miss Meriel Maude Stubbs, daughter of the Right Rev. C. W. Stubbs, Bishop of Truro. In 1898 he was appointed organist and choirmaster of York Minster.

Dr. Noble arrived in New York on April 26, 1913, to take over his present post, succeeding Will C. Macfarlane. He founded the St. Thomas Festival Chorus of mixed voices in

1914 and the choir school in 1918.

In 1932 a stained glass window, the gift of parishioners, was dedicated in St. Thomas Church in memory of his career, the window being the only one in the church honoring a living man. At the same time he received the Lambeth degree of Doctor of Music, which never before had been conferred upon any one outside the British Empire.

Dr. Noble and his wife became citizens of the United States in 1936.

SAN ANTONIO GIVES OPEN AIR CONCERTS

Max Reiter Conducts June Series in River Theatre with Guest Artists

SAN ANTONIO, TEX.—An experiment in "Music Under the Stars" for every evening in June with the exception of Monday was worked out with distinct success by Mrs. Pauline Washer Goldsmith, organization chairman; Max Reiter, conductor, and E. H. Keator, president of the Symphony Society of San Antonio. The concerts were played at the picturesque River Theatre, where the San Antonio River flows between stage and audience seated on rising tiers of grass grown ledges. The attendance was gratifying and plans are in formation for next season's concerts.

Guest artists were Percy Grainger, pianist; Marie Wilkins, soprano of the Metropolitan Opera Company; Mack Harrell, baritone, of the Metropolitan Opera Company, and William Horne, tenor. Local professional soloists heard were Lois Farnsworth Kirkpatrick, soprano; Oran Kirkpatrick, tenor; Mrs. Arthur Biard, soprano; Mary Aubrey Keating, contralto; Suzanne Phillips, mezzo soprano; Carmen Quinones, soprano; and Sgt. C. J. Robinson, baritone. Local soloists chosen through audition vote were Elizabeth Jennett, contralto; Kay Hudson, coloratura soprano; Cecile Marshall, soprano; Sgt. Robert Gilman, pianist; Carlos Cobos, tenor; Dorothy White, pianist; Jocelyn Haelbig, violinist.

The orchestra was augmented by twenty musicians from the Boston and Rochester orchestras; Leopold Stokowski's Youth Orchestra; Howard Barlow's Columbia Network Orchestra and the Houston Symphony. Among the guest members heard in solo numbers were Ruth Dean, harpist; Bill Snyder, trumpeter; Maxwell Saibel, French horn player; Patricia Powell, flutist, and Bettina Roulier, cellist, of Juilliard School; Joseph Gallo, concertmaster of the San Antonio, Houston and Waco orchestras; Jerome Zoeller, saxophone. Original compositions by Mrs. Randall Piper and Frank Hernandez, first viola player of the orchestra, were played during the season, Mr. Hernandez directing his own work.

GENEVIEVE TUCKER

Eddy Plans Tour in April, 1944

Nelson Eddy's concert tour next season, limited to the month of April, 1944, is entirely sold-out. The opening date is Tucson, Ariz. on April 1. During his 1943 Spring tour Mr. Eddy broke his own previous records in the twenty cities he visited from Phoenix, Ariz., where his tour began on March 5, to Washington, Philadelphia, New York and Boston, and back to Ventura, Calif. where he sang his last concert on May 3. The baritone also sang as often as possible for the men of the armed forces.



Vincent Persichetti Herbert Elwell

PERSICHETTI, ELWELL, WIN JULLIARD AWARD

Get Annual Publication Prize of Music School for Orchestral Compositions

A 'Dance Overture' by Vincent Persichetti, and Introduction and Allegro, by Herbert Elwell, were the winning compositions in the annual publication award of the Juilliard School of Music, according to a recent announcement by Oscar Wagner, dean. The winners were selected from nearly fifty scores submitted by native composers in fifteen states and the District of Columbia.

Mr. Elwell is head of the composi-

tion department of the Cleveland Institute of Music and is music critic for the Cleveland Plain Dealer. Among previous honors he has won are the Fellowship of the American Academy in Rome and the Eastman School Publication Award.

Mr. Persichetti, born in Philadelphia, is a graduate of the Curtis Institute where he studied with Russell K. Miller, Paul Nordoff and Fritz Reiner. At present he is head of the composition department of the Philadelphia Conservatory of Music.

Magnes Wins Y.M.H.A. Auditions

Frances Magnes, young American violinist, has been chosen the winner of the Y. M. H. A. auditions this year. She will give a debut recital on the Major Subscription Series during the coming season together with Josef Hofmann, Rudolph Serkin, Gregor Piatigorsky, the Don Cossacks, Erica Morini, and Vronsky and Babin. The judges were Mischa Mischakoff, Vladimir Graffman and A. W. Binder.

Piastro Joins NCAC

Mishel Piastro has been added to the list of artists under the management of the National Concert and Artists Corporation. Mr. Piastro was concertmaster of the New York Philharmonic Symphony from 1932 to 1943.

FRIEDRICH SCHORR Voice Placement, Diction, Interpretation for Opera, Concert, Oratorio
For 20 Years Leading Baritone, Metropolitan Opera
Head of the Vocal Department of the Julius Hartt Musical Foundation, Hartford, Conn.
Manhattan School of Music, New York City
Studio: 175 West 72nd Street, New York, TRafalgar 4-0775

HELEN CHASE VOICE
Concert — Radio — Opera
318 West 84th Street, New York
TR. 7-9192 — EN. 2-5844
Teacher of Distinguished Artists
including MARGARET SPEAKS

LUCIA DUNHAM Teacher of Singing
JULLIARD SUMMER SCHOOL
Faculty: Institute of Musical Art
Juilliard School of Music
Address: 173 Riverside Drive, New York

CAROLINE BEESON FRY Teacher of Singing
809 CARNEGIE HALL, NEW YORK
2 Orchard Parkway, White Plains, N. Y.
Summer Session at White Plains, June 16-July 28. (Special Rates)

KATE S. CHITTENDEN Pianoforte Repertoire Appreciation
453 SEVENTH AVENUE, NEW YORK. Tel. Circle 7-5325

ROMANO ROMANI Teacher of ROSA PONSELLE
Studio: 171 West 57th St., New York, N. Y. 'Phone: Circle 6-0565

BERNARD U. TAYLOR Teacher of Singing
Faculty: INSTITUTE OF MUSICAL ART, Juilliard School of Music
Address: 464 RIVERSIDE DRIVE, NEW YORK Juilliard Summer School

EVAN EVANS BARITONE Teacher of Singing
Faculty Juilliard Graduate School • Institute of Musical Art • Chautauque Summer School

BELLE JULIE SOUDANT TEACHER OF SINGING
Faculty: Institute of Musical Art of Juilliard School of Music • Juilliard Summer School
Studio: Address: 200 West 57th Street, New York

Studios: 41 Central Pk. W. New York
MAKE SINGING A JOY! THROUGH ADELAIDE GESCHIEDT'S System of Normal Natural Voice Development
Phone TRaf. 7-5081

Mrs. H. H. A. Beach Composer-Planist
THE BARCLAY
111 East 48th St., New York

Leon Carson Teacher of Singing
(Member Amer. Academy of Teachers of Singing)
Repertoire Program Building
160 West 73rd St., New York City
TRaf. 7-6700 SUsq. 7-1880
Out-of-Town Studio: Nutley, N. J.

Viktor Fuchs Vocal Studios
New York—44 W. 77th St. TR. 7-7716
Philadelphia—1619 Spruce St. Pen. 1043
Only teacher of ROSA BOK (Metropolitan), IRENE JESSNER (Metropolitan, Colon, Buenos Aires) and IGOR GORIN.

John Alan Haughton Teacher of Singing
220 West 57th Street, New York
Phone: COLUMBUS 5-0964

Edgar Stillman Kelley Composer

Cara Verson Pianist
Foremost Exponent of Modern Music
Season 1943-44 now Booking
Harry Culbertson, Inc., Manager,
5525 Blackstone Ave., Chicago

Anniversary Recalls Nilsson's Career

(Continued from page 5)

temporary singers, admired her wholeheartedly. On tours of Sweden, Nilsson was naturally welcomed with almost hysterical fervor. Florid operas by Rossini and Donizetti, the roles of Martha, Donna Elvira in 'Don Giovanni', Leonora in 'Il Trovatore', Alice in 'Robert le Diable', Valentine in 'Les Huguenots', Marguerite and Helen of Troy in 'Mefistofele' and even Leonora in 'Fidelio' were prominent in her repertoire, with occasional "creations" of not very important parts as incidental achievements.

As a young singer, Nilsson impressed people with her unpretentiousness, her indifference to flattery. Complimented on the shapeliness of her hands she replied, "They are peasants' hands, made to follow the plough". But as her fame increased, so did her obstinate demands for recognition of her improved status, for larger fees and for special privileges, such as the proviso in contracts that "the utility of rehearsing" be left to her discretion. As Mapleson plaintively remarked in his 'Memoirs', Mme. Nilsson "became rather exacting". Once, as she was about to start from London for Paris, she handed to him in the railway station a contract he had no chance to read. "I can make no alterations" she said. "You can take it or leave it. My train is going." In desperation Mapleson signed and found, on examining the document, that certain stipulations were not at all to his liking. But he needed Nilsson in his company, and if Gertrude Stein had been writing in those days he might have echoed her philosophical "Well, anyhow".

This keenly independent spirit of Nilsson's, manifest on the stage in a distinctive style of singing and in originality as an actress, led her at times to successful invasions of territory usually avoided by the angels. There was not an artist in England who did not covet the honor of a "royal command" to appear before Queen Victoria; but Nilsson, on receiving such a summons, politely regretted that she couldn't accept as she had already promised to sing that day in a convent. The Master of the Queen's Musick, acting as liaison officer, quivered with dismay at the prospect of transmitting the refusal to his august mistress. He need not have worried. The Queen understood perfectly, and would be pleased to hear Mme. Nilsson some other time.

A "Very Bad" Potentate

Possibly Nilsson's experience as a child singer at the Swedish Court had taught her that kings and queens were, after all, only people. At any rate she did not hesitate to tick off the Shah of Persia for arriving late at one of her London performances. A gala program of detached scenes from different operas had been arranged, chiefly at Nilsson's dictation, in the expectation that the Shah, who had other places to go that night, would hear her in the first act of 'La Traviata', for which she had ordered a dazzling new costume from Paris. He came to the opera all right, towed along by the Prince of Wales, but not until the act was over and Nilsson had changed from the becoming furbelows of Violetta into the rag of Mignon for a less spectacular part of the entertainment.

To mitigate her disappointment, Mapleson wangled a presentation in a secluded nook of the theatre where the Persian king, apparently not very interested in the proceedings, sat placidly munching an orange. Without waiting for the usual formalities, Nilsson marched up to His Majesty and addressed him as a "*très mauvais Shah*." She had dressed up especially for him, she vehemently announced, and now he could only see her in tatters. "I am even without shoes" she added, thrusting a pink-stockinged foot up to within a few inches of



Nilsson in the Metropolitan's First Performance of 'La Gioconda'

the royal nose. The Shah first blinked, then smiled, and finally confided to his attendants that here was a remarkable woman. At that moment he could not have agreed with the comment, made under different circumstances, that Nilsson was "A strange blend of Scandinavian calm and Parisian elegance".

In reality, Nilsson's calmness in public was not always as deep as it appeared to be. She knew the suffering that comes from stage fright, and in studying new music had a habit of nervously plucking the trimmings on her dresses until frills and lace hung in ribbons.

Opened Metropolitan in 'Faust'

'Faust' was the most popular opera in the United States when the New York Metropolitan Opera House was opened in the autumn of 1883, and Nilsson was, next to Patti (under contract to other management), the most popular prima donna. Ergo, the initial bill was 'Faust' with Nilsson as Marguerite, "supported", as writers of that day used to say, by Sophia Scalchi, Italo Campanini, Giuseppe del Puente and Franco Novara (born Nash). "She was no longer in her prime," wrote Henry E. Krehbiel in his 'Chapters of Opera', her voice "had lost the fresh bloom of its youth", but "her art had grown in dignity and nobility". Nilsson's personal triumph on that historic occasion was extraordinary. "Bouquets rained from the boxes and baskets of flowers were piled over the footlights", while from the directors Nilsson received a wreath of gold bay leaves and berries "ingeniously contrived to be worn as a girdle in the classic style". As the season developed she appeared in the title role of 'La Gioconda', the only novelty given, as Donna Elvira and Elsa and in other of her favorite roles.

Nilsson was then the widow of Auguste Rouzeaud, whom she had married in London ten years before. In 1882 a fire in Boston destroyed properties in which a large part of her savings had been invested, and worry over this loss was believed to have brought on the insanity which hastened his death. Mr. Rouzeaud seems to have been the only person who ever got away with the difficult task of telling Nilsson what to do. He flatly forbade her continued appearance as Cherubino in 'Le Nozze di Figaro', insisting that she must not show her legs to the public. Obediently Nilsson cast the role aside and took up, in its place, the character of the Countess which really suited

her much better. Once slender and graceful, she had begun to exchange slenderness for a more regal bearing.

Retirement from public life was celebrated in two farewell concerts in London in 1888, when only the severest critics would admit that Nilsson was not still in the fullest possession of her unique powers. "I have worked hard ever since I was a child," she said, "and twenty-three years of opera ought to be enough for anyone." She had taken a second husband, Count Casa di Miranda, and after selling her London house moved with him to Madrid. Her death on March 22, 1921, occurred in Stockholm. More than one admirer may then have remembered the old-time tribute: "Patti can sing you up to the gates of heaven, but Nilsson will take you a few steps inside." P. K.

Watergate Concerts

(Continued from page 8)

Overture to 'Die Meistersinger', and Introduction and Cortege de Noces from Rimsky-Korsakov's 'Le Coq d'Or'.

Mr. Barzin also conducted on Friday when Jessica Dragonette made her annual appearance as soloist, providing the audience, as she always does, with an extremely attractive picture. She sang two arias: 'Death of Thaïs' from Massenet's opera and 'Air de Lia' from Debussy's 'L'Enfant Prodigue'. Under Mr. Barzin's direction, the orchestra played Mozart's 'Haffner' Symphony, Stravinsky's 'Fire Bird' Suite, the Overture to Gluck's 'Iphigenia in Aulis', and 'Souvenir de Ballet' by Bainbridge Crist, resident Washington composer.

With the departure of the orchestra's youthful manager, J. P. Hayes, to enter the Navy, Ralph Lycett of New York was engaged as manager for the National Symphony's Water Gate season. To accept the position, Mr. Lycett obtained a two months' leave of absence from the Community Concerts Division of the Columbia Concerts Corporation. With the excitement of the opening concert, he had his initiation into the vicissitudes of the Capital's open air season.

The fourth week of Sunset Symphonies at the Water Gate opened neatly with the July 4 program dedicated to men and women of the Army. The soloist was young Staff Sergeant Eugene List, making his third appearance with the National Symphony in less than a year. On this July evening, he played the Rachmaninoff Second Piano Concerto while umbrellas went up and down in the audience. Unperturbed by rain which ranged from mist to a downpour, Sergeant List performed in his customary clean-cut and unaffected style. His audience turned up their coat collars and huddled under umbrellas to stay not only through the concerto but for encores and more encores while the torrent fairly drenched soloist and piano. The young soldier's sportsmanship as well as his musicianship was roundly applauded.

Leon Barzin, the conductor, making his third and last appearance at the Water Gate, devoted the rest of the program appropriately to American works. Heard that eventful evening were Chadwick's 'Jubilee', William Schuman's 'Prayer, 1943', McBride's 'Strawberry Jam', Victor Herbert selections and Sousa's 'Stars and Stripes Forever'.

The program on Wednesday, July 7, was all-Russian. Sylvan Levin was guest conductor, and Anna Antoniadis-Xydis, pianist, was soloist. Mme. Xydis did the Tchaikovsky No. 1, following Glinka's Overture to 'Ruslan and Ludmilla'. After the intermission, Mr. Levin presented Mussorgsky's 'A Night on Bald Mountain' and the Prelude to 'Khovantschina', Prokofiev's Classical Symphony, and Borodin's Polovtsian Dances.

Behind the Lines



Cpl. McCormack-Field Artillery Photo

In a Camouflaged Jeep Lotte Lehmann Enjoys a Ride After a Concert at Camp Roberts, Calif. Lt. Richard H. M. Pleasant Is at Her Left. On Her Right Are Francis Holden, Her Hostess in Santa Barbara; and Brigadier General E. W. Fales, Commander of the Infantry Replacement Center (Driving). Elizabeth Alexander, Her Accompanist, Is Hidden Behind Mme. Lehmann in the Picture



Jess Willard (Right), Ex-Heavyweight Boxing Champion of the World, Buys War Bonds from Mack Harrell at a Rally for the Treasury Department Held in a Dallas Department Store. Elizabeth Kennard, in Charge of the Store's Bond Window, Looks On. Mr. Harrell Sold \$13,425 Worth of Bonds and Stamps in One Hour



Among Suzanne Sten's Appearances in Singing for Service Men Was a Date at Camp Swift, Texas. This Is an After-the-Concert Scene



Hammond

Douglas Beattie Does the Rough Work on His Orange Grove in Porterville, Calif.



Nadine Conner Waters Her Victory Garden on the Terrace of Her Penthouse in Manhattan. She Has Forty Flower Boxes Converted Into a Vegetable Garden



Hauser

Sowing the Seeds of Victory, Vivian Della Chiesa Turns Farmerette in Her New York Penthouse



With Service Women Competing in Her Singing Contest, Lucy Monroe (Center) Poses at an American Theatre Wing Sunday Dance at the Hotel Roosevelt, New York. The contestants Are Clara Dykes, WAAC; Apprentice Seaman Anne Shortt, WAVE; Private Lois J. Coleman, Marines; and Apprentice Seaman Marjorie Redman, Coast Guard Spar.



THE NEW YORK TIMES HALL

TIMES HALL opens its second season October 12th with Ralph Kirkpatrick, James Friskin, E. Robert Schmitz, John Kirkpatrick and Josef Lhevinne in a biweekly pianoforte series continuing the annual "Concerts at 9" (Concert Mgt. Ray Halmans). TIMES HALL the coming season bids fair to exceed its instant success its first year, 1942-1943, when bookings included:

Yves Tinayre, baritone
 Roland Hayes, tenor
 American Society of
 Ancient Instruments
 Maria Maximovitch, soprano
 Edith Lehnert, soprano
 Raymond Young, pianist
 Teresa Punaro, soprano
 Naomi Aleh Leaf, dancer
 Anna Daube, soprano
 Lily Fine, soprano
 Bruhs Mero, dancer
 Thomas Negro Composers Group
 Vladimir, Nathalie and
 Paul Drozdoff, pianists

Emanuel List, basso
 Emanuel Vardi, violist
 Lilian Knowles, contralto
 Webster Aitken, pianist
 Frank Sheridan, pianist
 Musical Art Quartet
 Simone Michelle, dancer
 Hans Joachim Heinz, tenor
 Roberta Shulman Berlin, pianist
 New York Singing Teachers
 Association
 Miriam Winslow, dancer
 Church of the Holy Cross,
 school commencement
 Sarah Gorby, folk songs

Ruth Draper
 Lotte Goslar, dancer
 Emanuel Zetlin, violinist
 Jeanne Van Drooge, soprano
 Beatrice Landheer Roes, violinist
 Bella Reine, dancer
 Willem Van Den Anel, pianist
 Eunice Eaton, pianist
 Associated Actors & Artistes
 of America (4As), convention
 Olga Tarassova School of Ballet
 Parys & Cristina, dancers
 Freedom House, program
 Stuart Robson, "Magic on
 Broadway"

THE NEW YORK TIMES HALL

(Formerly the Little Theatre)

44TH STREET WEST OF BROADWAY

"Outstanding Acoustically."
 —Ben Stad, Founder Director,
 American Society of Ancient Instruments

For bookings address:
 Waldo Walker, Manager,
 229 West 43d Street, New York City
 Tel.: LACKawanna 4-1000, Extension 367